# VOGUE



*This number a*

# FORECAST *of* AUTUMN FASHIONS

*Sept. 15, 1918* CONDÉ NAST, *Publisher* *Price 35 Cents*



# CREATIVE ART IN THE EYE AND ON THE FINGER-TIPS OF MANY MASTERS EXPLAINS THE GREAT POPULARITY OF KENYON STYLES

## THERE IS NOTHING LACKING NOTHING OVERDONE AND YET THEY HAVE A DISTINCTIVE MODISH APPEAL THAT ATTRACTS

Take for instance Kenyon Kenreign style 22218, as shown. Bolivia cloth, in various shades, with *detachable* flying squirrel collar. Full-lined with fancy silk. Interlined. $87.50. All enveloping for comfort. A garment that is proper for special occasions and yet suitable for every-day wear.

This is just one out of a wonderful line in a wide variety of light, medium and heavy weight fabrics.

On sale everywhere in the United States and Canada, Kenyon Kenreign coats are recognized, not only by the Kenyon label, but by a certain distinction that each garment carries with it.

Style cards and name of local Merchant will be mailed on request.

**C. Kenyon Company, Inc.**

(Wholesale only)

New York

New York:
5th Ave. Bldg., 23d St. and 5th Ave.

Chicago:
Congress and Franklin Sts.

Kenyon

KENREIGN COATS





VOGUE
Sept. 15, 1918

VOGUE is published on the first and fifteenth of every month by the Vogue Company, 19 West 44th Street, New York. SUBSCRIPTIONS for the United States, Porto Rico, Hawaii and the Philippines, $5 a year in advance. Entered as second class matter February 16, 1910, at the Post Office, N. Y., under act of March 3, 1879.

Vol. No. 52. No. 6
Whole No. 1103

SHOPS are so crowded with all kinds and styles of garments that a woman may wonder what is really being done in fashions to "Save Waste and Help Win the War."

Evidently the problem of saving is one which a woman must solve herself by selecting the right kind or make of clothes.

This has been our belief for years. The great magazines and newspapers have carried the story of Wooltex Economy direct to the individual woman.

As each season has unfolded, revealing the trend of women's style feeling, we have interpreted that feeling in Wooltex Coats and Suits —not in a spirit of creating luxuries, garments that merely pleased the eye. But with the knowledge that *good* clothes are an *essential;* that in the end our success would depend on making Coats and Suits that stayed smart *longer than usual;* that many women always want a value which will mean a true saving.

So today, when war emphasizes the need for saving, it is not necessary to make Wooltex Coats and Suits along hastily thought-up ideas of economy—for with the Wooltex Tailors economy has been a long developed talent.

You will find the simple, youthful Wooltex Fall creations in nearly a thousand prominent stores throughout America.

*Write for a complimentary copy of "The Tailored Woman," a magazine devoted to the better styles of today in youthful things to wear.*

NEW YORK **The H Black Co** CLEVELAND

**Makers of Wooltex Coats and Suits For Young Women**

Wooltex
The H Black Co
MAKERS
Cleveland New York



*Loraine (right)—Seldom does a Coat achieve simplicity and distinction as well as this Wooltex model. Note the stunning Gainsborough back. Fully lined with fancy Batik silk. Made in the choicest Fall cloths and shades. No.* 2100.

*Patrica (left)—A swagger tailored suit, made for every need of a busy day. In rich silvertone velour, duvet de laine, or velour de laine. Many colors. No.* 5025.

# Franklin Simon & Co.



**Fifth Avenue, 37th and 38th Streets, New York**

*OUR NEGLIGEE SHOP PRESENTS*

## *Lady Teazle* House Gowns

## *For Women*

**LADY TEAZLE HOUSE GOWN**
TRADE MARK
PATENTED FEB. 16th 1915
ANY INFRINGEMENT ON THIS GOWN WILL BE PROSECUTED TO FULL EXTENT OF THE LAW

**Graceful, charming and practical—**
**Combining the comfort of a negligee with the appearance of a dress.**




260—**"Lady Teazle" House Gown** *of silk Chiffon Velvet in Du Barry rose, French blue, wisteria or black,* V neck collarless model distinguished by rich simplicity, panel front with half girdle; piped and trimmed with self color satin; hand-made flowers at corsage. **59.50**

262—**"Lady Teazle" House Gown** *of Crepe Meteor in rose, copen, taupe, wisteria or black,* trimmed with bands of self material, square neck front and back; pipings of satin accentuate the wide cuffs and novel pointed bodice, narrow tie sash with pendant ornaments; corsage bouquet of hand-made flowers. **37.50**

264—**"Lady Teazle" House Gown** *of Crepe Voile in flame color, also in charming two tone effect of navy over American beauty, wisteria over lavender green or French blue over coral;* very effective are the gracefully slender lines of the back and the draped tunic skirt; wide silk girdle and turn-back cuffs; hand-made flowers. **29.50**

266—**"Lady Teazle" House Gown** *of silk Crepe de Chine in pink, light blue, rose, copen, wisteria or black,* V neck model with satin turn-back cuffs, satin pipings around girdle and neck; graceful shirred skirt; artistic hand-made bouquet. **19.75**

266A—Same model and colors in Crepe Meteor. **24.50**

268—**"Lady Teazle" House Gown** *of silk finished Crepe Voile in pink, light blue, rose, copen, wisteria or black;* detachable sailor collar with silk ties, self color satin girdle and cuffs; slender line skirt trimmed with satin covered buttons; hand-made flowers at waist. **14.50**

***Prompt Delivery Free,*** Anywhere in the United States





# LOESER'S

## *A New York Institution*

WITHIN the boundaries of the Greater City is located probably the finest group of stores in the world.

Of these, a few are distinguished above others by a ripened, mellow service, a complete, fine confidence that marks them as more than mere stores —*institutions*.

These stores have grown up with the city. They represent its tastes; the reactions of its best people to the fashions of the day. They are spoken of with pride—and no small pride—as "my" store by those of social importance. They are part of the inheritance of succeeding generations—like the family silver or the family name.

To this limited and fine company, the Loeser Store assuredly belongs. It has a place that few stores hold in the esteem of their patrons. It has a clientele that numbers among it some of the best names of New York. With many fine families of distinguished social station, Loeser's *is*, in simple fact, an "inheritance."

To the many thousands in New York (and America) that know it, Loeser's is not merely one of New York's great stores. It is a New York institution.



La Mode drips fringes at every Autumn step, so the above black satin dress with its four loose panels embroidered in soutache elects black fringe on every one of them. The cuffs have designs on one's attention, and the long sash makes up its leisurely mind to tassels. Brown, navy blue, moon blue, and taupe are other incarnations of this attractive model. *$69.50*

Tunics are so good this Fall that a dress of moon blue crepe de chine decides to have two of them, with crisp pleats and battalions of countermarching buttons. The little round-necked vestee is of moon blue Georgette crepe, and the long sash has dangling moon blue tassels. If one's taste runs to more prosaic colors, this obliging frock will come in navy blue, brown, taupe, or all black. *$49.50*

The chic of serge and the softness of satin combine in this square-necked little navy blue street frock with straight narrow skirt, banded in serge and embroidered in soutache braid. The fringed sash, the long tight cuffs, and the full length panel back are so sure of themselves that they're glad to do without a coat for first Autumn days. *$59.50*

*The foregoing models sent to any address*

PARIS
NOTTINGHAM

**Frederick Loeser & Co. INC.**
BROOKLYN - NEW YORK

CALAIS
ST. GALL

*Established 1860*

# BONWIT TELLER & CO.

*The Specialty Shop of Originations*

**FIFTH AVENUE AT 38TH STREET. NEW YORK**




*Introducing the New Silhouettes in*

## FALL CORSETS

*Emphasized are slenderizing lines, topless models and the exclusive origination of this shop, the "Diaphragm Point" Corset, which achieves a perfectly flat and reducing effect.*

JOYEUSE (S)—An exceptional value in striped novelty satin of great durability. Very low around top; long narrow skirt; suitable for young matron or miss **6.95**

SYLPH "STEP-IN"—Solid front, no hooks; elastic side section. Laces from top to bottom in back, centre top terminates in two inch point to hold back diaphragm — the top except point is at waist line. Will reduce a fleshy figure and achieve youthful lines. In satin broche **16.50**

JOYEUSE (A)—Designed on very straight lines, yet creates a suggestion of waist curve. Very low top distinctively Bonwit Teller & Co.

In satin..... **10.00**
In brocade silk..... **14.50**

DERBY—Alternate sections of satin broche and elastic; absolutely topless except for the high front point holding back diaphragm. An especial feature is the manner in which this model binds the thighs and hips and creates a flat back because of no lacing. **14.50**

VIVA-LACE FRONT—Specially designed for this shop. Topless model with elastic band around belt strap; broad band of flattening elastic across bottom of back. Of fancy silk brocade **14.00**

CLÉRETTE (A)—Designed to slenderize fleshy figure; closely boned elastic leg insert; elastic diaphragm belt; low back, wide enough to avoid crowding of flesh. Sizes up to 36. Made of fancy coutil **8.50**



*Alfred Oyer Hohen*

*The smart lines of this uniform by Nardi express the efficiency of the moment, and the femininity of all time, in the terms of perfect tailoring.*

NO type of dress ever devised shows the figure to better advantage than do the uniforms of the various war services open to women. But such a costume—with no disguising fullness anywhere, with no camouflage in the way of trimming—demands a perfect figure, in other words, a Gossard figure.

GOSSARD CORSETS not only give a symmetry of line that is a delight to the beholder and an inspiration to the tailor: Gossard corsets, being comfortable and anatomically correct, provide for the physical efficiency without which no sustained war service is possible.

Whether the patriotic woman of today wears the uniform of the Motor Corps—or that of the canteen worker, the Red Cross nurse in service abroad, the yeoman of the Navy—whether she belongs in the ranks of the Women's Land Army—or makes munitions—or just winds bandages for her local Red Cross Branch, she needs the support, the corset-comfort that only a Gossard can give.

Under the trim lines of the uniform pictured above is a corset especially designed for the war worker, in light-weight French batiste. There is no troublesome hip boning, the back is short enough for comfort, and the front is not too long to interfere with perfect ease when seated at work, or driving a car.



*The H. W. GOSSARD Co., Inc.*

TORONTO CHICAGO NEW YORK BUENOS AIRES

# James McCreery & Co.

NEW YORK



*5th Avenue* — *34th Street*

*Extraordinary Values*

## WOMEN'S FALL FROCKS



1

2

**1.** *Satin, skirt with irregular tunic; waist draped to one side, forming belt ending with large rosette sash and with chenille fringe; tucked white satin vest, collar and cuffs. Navy Blue or Black.* **39.50**

**2** *All Serge, waist gathered at belt into fitted pointed girdle; Redingote skirt; set in tailored sleeves; buttons on cuffs and on belt; shawl collar of satin. Blue or Black.* **29.50**



3

**3.** *Serge and Satin combination, waist and tunic of serge with satin skirt. Wide fancy braid on tunic; panel back starting from neck, set in tailored sleeves; tunic, waist and sleeves bound with braid; tucked georgette crepe vest. Navy Blue.* **45.00**



4

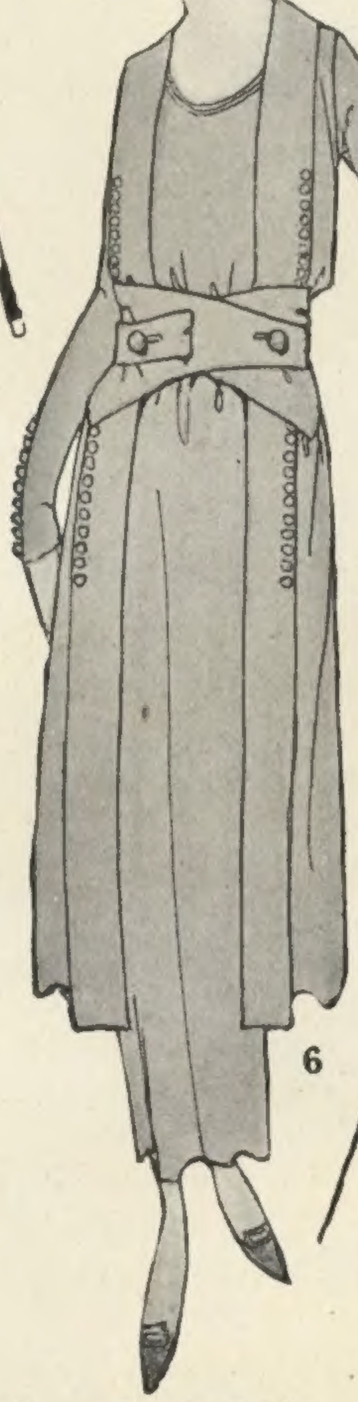
**4.** *All wool Jersey,—graduated tunic; waist tailored, with small buttons and wide flat belt; sailor collar, tunic and sleeves with fancy braid and wool stitching. Taupe, New Blue, Navy Blue or Beige.* **42.50**



5

**5.** *Serge,—waist surplice effect to side, finished with large buttons; long tunic; set in tailored sleeves with extended band and buttons from cuffs. Fancy braid collar. Navy blue or black.* **35.00**

**6.** *All wool Jersey,—waist gathered in front; tailored back; girdle deep on side and forming slide strap in front with large buttons; set in sleeves; buttons on waist, front of skirt, and sleeves. Navy Blue, Taupe, New Blue or Beige.* **35.00**



6

**7.** *All Tricolette tailored dress,—waist gathered into long tunic; flat tailored belt; set in sleeves; tunic, sleeves, collar and reveres bound with narrow silk braid; buttons on tunic, cuffs and belt. Navy Blue, Purple, Black or Taupe.* **52.00**



7

***These attractive frocks also on sale exclusively by***

**WM. HENGERER & CO., Buffalo, N. Y.**




No. 2690

No. 2682

No. 2699

No. 2640

No. 2636

## *Correct Styles* "CO-ED" *For Fall*

**The Dress Originations That Have Taken the Country by Storm**

So daringly simple, so refreshingly original, so clear cut an example of what our great American designers CAN do, that newspapers and magazine fashion sections everywhere are featuring them as a real achievement in style creation. If you cannot obtain the dress you like of your local dealer, write direct to us. Write for our new style album "V".

No. 2690 — Chic model of Serge with old rose broadcloth inserted in front of waist and sleeves trimmed with rows of small silver buttons. Tailored skirt with slit pockets. Broad belt with throw sash.

No. 2636—The dress at the right is a richly dignified model of Serge and Satin Francaise with shawl collar effect, crossed in front, piped with Scotch plaid and finished with double buttons.

No. 2699—A charming Serge model with the long-waisted effect, with deep cuff finish, trimmed with tailored buttons and red broadcloth pipings.

No. 2640—A delightful Jersey model trimmed with Navy satin collar and cuffs and a row of bone buttons on one side.

No. 2682 — A smart model of Serge, sleeves and panel of skirt trimmed with silk braid and crepe, broad belt tying at back.

*Serge models made in Navy, Plum, African Brown, Rookie, Beige, Burgundy*

**"CO-ED" Dresses Retail from $22.50 to $55**

***Misses Sizes—14-16-18-20*** ***Junior Sizes—13-15-17***

**"CO-ED" DRESSMAKERS, 14 E. 32d St., New York**

# B. Altman & Co.

HAVE RECEIVED

## for the Autumn and Winter Seasons

1918-1919

large and highly interesting assortments of

## SILKS, VELVETS & WOOLEN FABRICS

embracing every new and fashionable product of the loom,
for practical as well as decorative purposes.

INCLUDED ARE

Armure Jeanne d' Arc, Llama de Soie, Satin Feutre, All-silk Duvetyn, Silk Voile broché in metal, Brocart imprimé sur chaine, Erect-pile Lyons Velvet, Imported Chiffon Velvet, Imported Callot Velvet, and Velveteen Salome; Velours de laine, Silk-back Wool Duvetyn, Poiret Twill, Tricotine, Silvertone, Covert and Tweed Suitings, Men's Wear Serge, Polo Cloth, Scotch Mixtures and the Clan Tartans.

Also

## The New Trimmings, Embroideries and Laces

VOGUE PATTERNS are sold on the Second Floor

**Madison Avenue-Fifth Avenue, New York**

Thirty-fourth Street Thirty-fifth Street

# Kleinert's

## Nu-e-ra Dress Shields



*At Last! A shield you can sew through the middle!*

ATTACH the "Nu-e-ra's" new center fold binding to the armhole of your gown. Your shield is perfectly secured free from wrinkles, thoroughly comfortable. As dainty and as easily laundered as your finest lingerie. At good stores everywhere.

*Remember, Betty Wales Dresses are protected by Kleinert Dress Shields*

**I. B. Kleinert Rubber Co., 719-727 Broadway, New York**

*Makers of Dress Shields, Rubber Sheeting, Baby Pants, Bathing Caps, etc.*

**Canadian Office: 84 Wellington Street West, Toronto**

# Seven New Fall Dresses for Misses



A

*A.—Tailored dress of fine quality all wool serge, trimmed with self covered buttons and hand tailored loops of serge. Navy or black* $23.74



B

*B.—Dress of fine quality all wool serge with slashed pointed tunic and panel front effect. Black silk braid banding, black bone buttons, and girdle of plaited silk braid. Navy or black.* $23.74



C

*C.—Wool jersey dress with hand embroidery in contrasting color silk around neck, at belt and on hanging ball trimming. Rookie, tan, navy, dark Copenhagen, gray.* $23.74



D

*D.—Dress of all wool serge combined with Georgette crepe. The Georgette forms an apron in front and back, with hem of serge and trimming of black silk braid. The wide serge sash has a hand embroidered motif. The sleeves are of serge. Navy or all black.* $23.74



E

*E.—Dress of all wool serge combined with Georgette crepe which forms loose panels, banded with the serge. Trimming of bone buttons. Inserts of Georgette crepe in sleeve and shirred Georgette yoke. Navy or black.* $23.74



F

*F.—Tailored dress of all wool serge with long, straight line tunic and square neck. Black silk braid and bone buttons form the trimming. Navy or black.* $23.74

*G.—Wool jersey dress in a coat effect, with long turn-back "revers" embroidered with silk and soutache braid. The wide belt is corded. Trimmed with bone buttons. Rookie, tan, navy, dark Copenhagen, gray.* $23.74



G

*Each of these dresses may be had in sizes 14, 16, and 18 years. Size 20 will be furnished for special orders.*

R. H. Macy & Co.

HERALD SQUARE NEW YORK

# THE BLACK LINE

TRADE MARK

## *DRESSES for BEAUTY*

WHERE is the woman who will not have her black dress and waist this year? In other words, is there a woman who will so ignore fashion and the utility needs of the moment, not to purchase her black dress for fashion and economy?

The important stores of the country are showing the Black Line dresses because they are the most stylish, the most satisfactory and a sure fast color dull luster apparel. Here are four beautiful models for the best women. On display at Black Line headquarters throughout the country.

Write for our Black Line Book today—it shows many more of the newest dress and waist models. Sent Free on request. If you do not easily locate the stores displaying these and other Black Line models, write accordingly to

THE BLACK LINE
NEW YORK CITY



***2703.*** *Where could one find two more charming materials than Pussy Willow and Georgette crepe, and if they agreed to join for a Fall campaign—how could they do it more simply or with better grace than in this Frock for afternoon or street wear? Georgette elects to play "Naval" sleeves, and tiny pleated ruchings, leaving the rest of the fair field to Pussy Willow which doesn't neglect its opportunities*



***2710.*** *Almost every little model has a tunic of its own this year, but few models manage it with the easy charm of this one in black Georgette crepe heavily embroidered on sleeve, and skirt, and Lanvin-necked bodice. The underskirt, the wide belt, and the interesting sash are all of lustrous black satin*



***2726.*** *Simplicity of design and an aspect of refreshing youthfulness mark this little straightlined frock of black crepe de Chine with its quaint apron in embroidered Georgette crepe. The embroidery design is repeated on the bodice, and tiny buttons finish a becoming sleeve which may be ordered in three quarter or full length. The effect of such a design is equally good in all sizes*



***2712.*** *One's afternoon may be lost or made by a frock even when one is in late mourning—if one is young and good-looking. Here is an afternoon-maker in Crepe Meteor combined with Georgette crepe which forms the waist, the sleeves, and the upper part of the skirt. Hand embroidered motifs are used liberally and the now so acceptable touch of fringe completes the straight back panel*

# CHAS. A. STEVENS & BROS.
## OF CHICAGO

*A Complete Exclusive Specialty shop for Women*

# *Autumn Clothes for the College Girl*

*are included in an unusually complete collection in our preparations for the Fall Season.*

**SUITS, DRESSES, COATS, MILLINERY, LINGERIE** *and all* **DRESS ACCESSORIES.**

*An irresistible charm, distinctively youthful, marks these new models. The qualities are unexcelled and the prices sensible in view of economies of war-time.*

*Women within shopping distance of Chicago will find it advantageous to visit our Misses Section when outfitting their daughters.*

*Our "Personal Shopping Service" will gladly take care of commissions entrusted to it.*

*Chas. A. Stevens & Bros.*

*The Stevens Building Chicago, Illinois.*

*Announcing the Outerwear Event of the Year—*

# The Helaine

OF the Fabrics Most Favored

DOVETONE—Ribbed *and* Plain.
WOOL *and* TWILLED VELOUR
All the Approved Autumnal Colorings.

Contrasting *and* Harmonizing
Silk Linings in Appealing
Flowered *and* Striped Effects.



*MODEL 1030*

*MODEL 316*

The Helaine Coat at the left comes in Twilled Velour and features a collar that means business against the most formidable of blizzards. Two patch pockets, well cut, set-in sleeves with lapped cuffs, and just *enough* buttons are other appealing points. Lined throughout with silk and interlined with lamb's wool. Colors: Claret, Rose, Taupe, Hemlock Green, Wood Brown, Navy Blue, Black,
All sizes. *$59.50*

The Helaine Coat at the right is of Wool Velour. Even the original bow-knot collar has no advantage over the double loose panels at each side that cleverly conceal thoroughly practical slashed pockets. High buttoned cuffs and an all-around belt are equally attractive features. Lined throughout with silk and interlined with lamb's wool. Colors: Reindeer, Wood Brown, Hemlock Green, Taupe, Navy Blue, Burgundy, Black. All sizes. *$59.50*

The Helaine TRADE MARK

*The Label of Identity appearing on every Helaine Coat*

*If you cannot obtain The Helaine at your favorite store, write The Helaine Designers for name of nearest representative*

## *Exclusively featured in New York*

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LOS ANGELES, CAL.—BULLOCK'S
LAKE CHARLES, LA.—J. J. UTITZ CO.

*Made by* THE HELAINE DESIGNERS

# Coats for Discriminating Gentlewomen

*Invitingly Priced* $59.50

Tailoring *of* Unvarying Excellence—*every* detail developed with the most commendable care *and* skill

ALL SIZES—*Misses from 14 to 18*
*Women from 36 to 42*

*by Lord & Taylor, Fifth Avenue*

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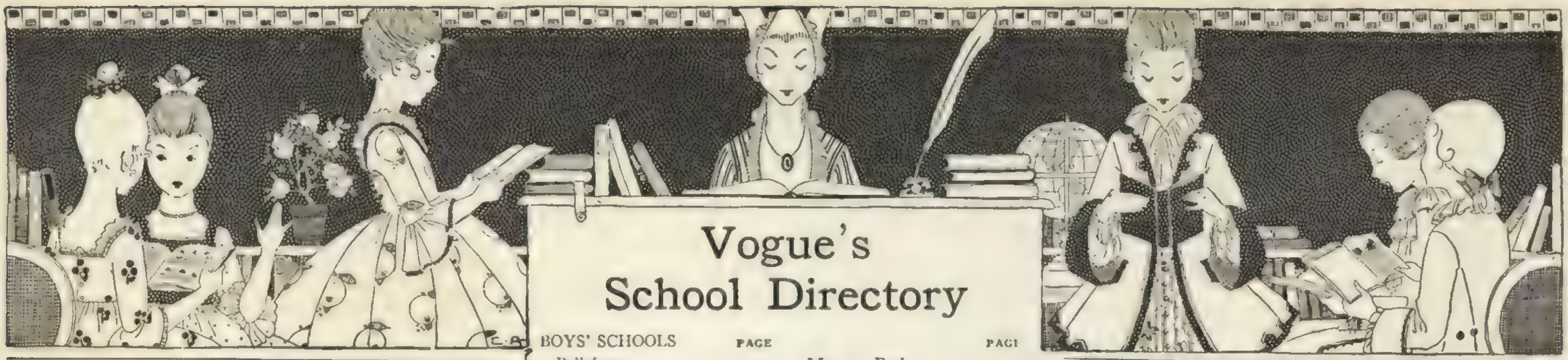
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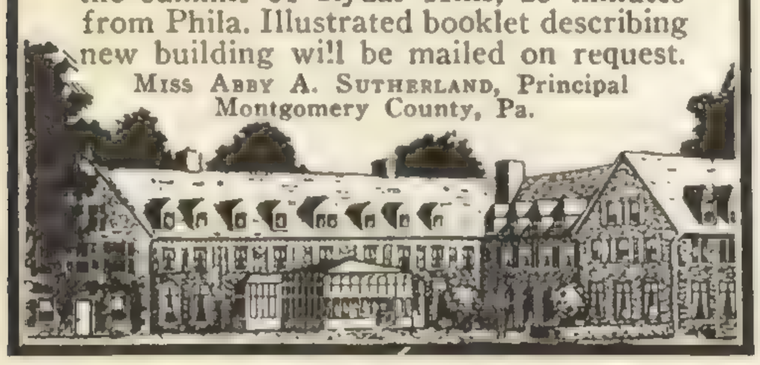
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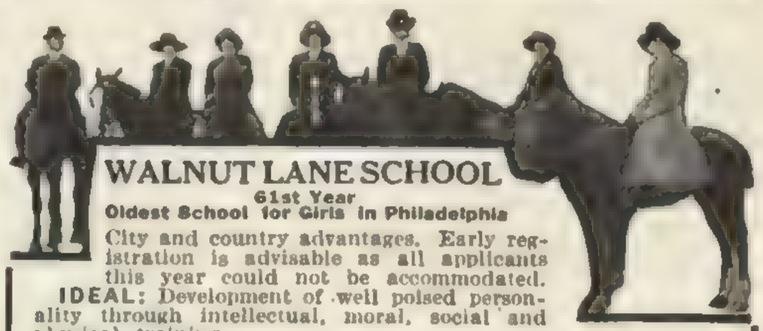
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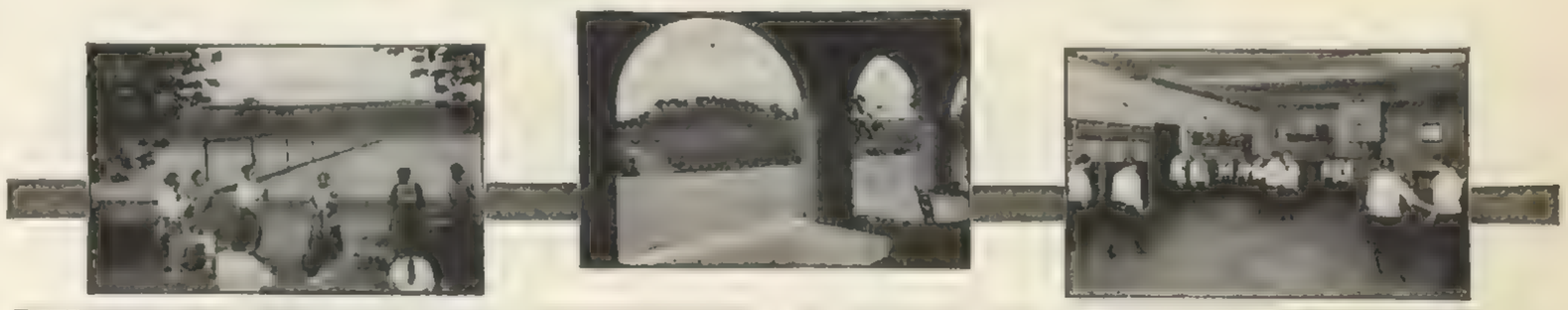
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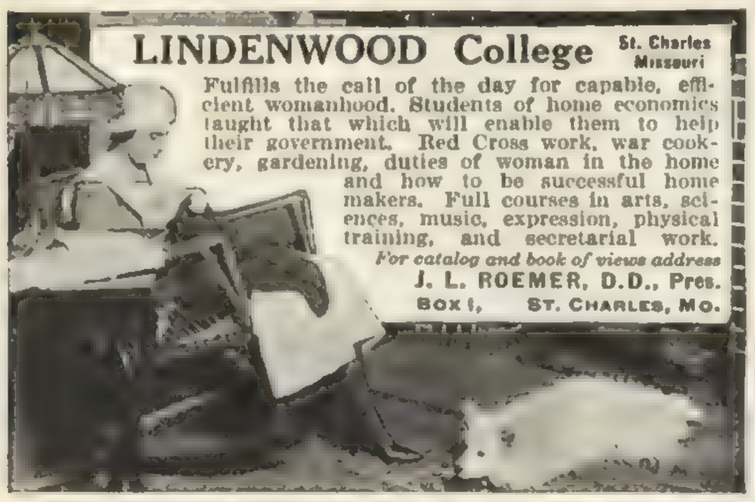
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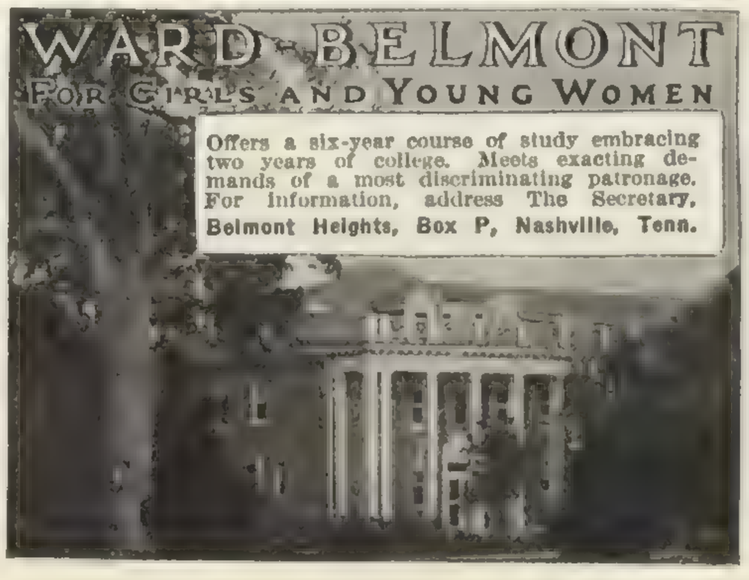
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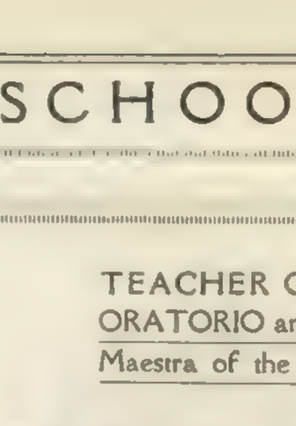
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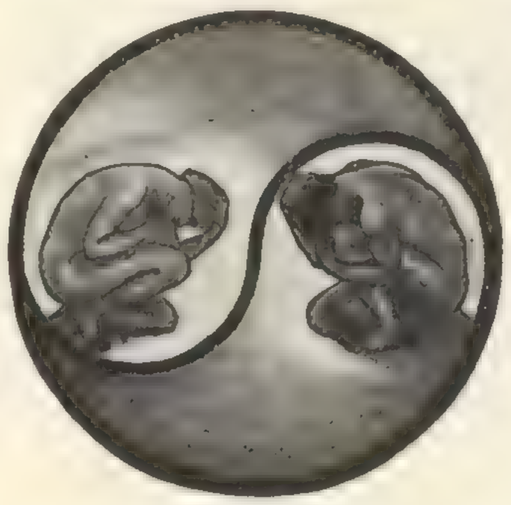
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*Costume Designing*

# *The Secrets of Distinctive Dress*

WHAT is the secret of Petrova's charm? Have you ever tried to analyze it? The other evening I overheard two charmingly gowned women discussing this very question, as they came out of the theatre. One of them is the proprietor of an exclusive Fifth Avenue dressmaking establishment and for that reason her opinion was especially interesting to me.

"Petrova's charm," she was saying, "lies first of all, of course, in her art as a great actress. But blended with this is the charm of her fascinating personality. And she gives expression to that personality not only through the mediums of facial expression and a superlative degree of grace, but also through dress. Her gowns are invariably distinctive. They are the last word in their expression of prevailing fashions, and yet there is an individuality about them that makes them also an expression of Petrova herself. This is the secret of their distinctive character. They express Petrova's individuality because she herself understands dress as few women understand it. She knows just the little touch, the change in line that makes a gown distinctively becoming to her."

And now that you think about it, don't you see that that clever modiste was absolutely right? Did you ever notice the difference in the appearance of women you meet on the street, in the stores and shops, at church, in the theatre or wherever you go? Always there are a few dressed so attractively, so faultlessly in taste that you cannot help admiring them.



*Madame Olga Petrova*

These women often have no advantage in *beauty* over other women. Their advantage lies solely in the fact that they know and apply the principles of artistic design, color harmony, becoming style and countless other secrets of personal attractiveness to express their individuality and make them always appear at their very best.

What would it mean to *you* to be able to express your own individuality in dress? Wouldn't you appreciate the satisfaction of knowing that every article of your attire is always becoming as well as stylish—an expression of yourself? I know you would and that is why I am sure you will welcome this news I have for you.

After long and painstaking study, Mary Brooks Picken, one of America's greatest authorities on dress, has written a wonderful book. It is called "The Secrets of Distinctive Dress," and it is brimful from cover to cover with intimate facts about the style, design and harmony of fashionable dress—little knacks of faultless taste—guarded secrets of fascinating women—and the principles underlying the development of social ease, grace, beauty and personal charm!

With the knowledge this book imparts so clearly, concisely and completely, *any* woman or girl, no matter where she lives, can become familiar with the beauty secrets of the world's best-dressed and cleverest women, and learn the fundamental principles of compelling admiration, attracting friends and developing a charming personality. For in this remarkable book all these things have been reduced to simple, practical rules that any woman can understand and apply.

"The Secrets of Distinctive Dress" holds a message for you. If you have been specially favored with natural grace and beauty of feature, this book will show you how to enhance your attractiveness. Or if you feel that you are "plain looking," if you have some little defects of figure, feature or complexion, if you realize that you do not make friends as rapidly as you should, if you are inclined to be backward, ill at ease in company and less popular than you would like to be, you can learn from "The Secrets of Distinctive Dress" just how to overcome these handicaps.

This book is so important, it can mean so much in helping every woman and girl to always appear charming and attractive, that the publishers want you to have the opportunity to see and examine it without obligation to keep it unless you desire to. I have, therefore, been authorized by them to make this offer to the readers of Vogue:

**Would *You* Like to Know—**

How to acquire a winning personality?
How to express your individuality in dress?
How to always appear at your best?
How to win admiration?
What colors bring out your best features?
Whether you should dress your hair high or low?
How to make yourself appear taller or shorter?
How to attract friends?
How to make yourself appear more slender?
How to acquire a graceful carriage?
What kind of clothes make you seem younger?
How to become graceful and always at ease?
How to dress appropriately for all occasions?
What colors harmonize perfectly in a costume?
How the most refined women use perfume?
How to develop poise?
What you should do to counteract defects in your personal appearance?
What kind of corset will give you graceful lines and yet be entirely comfortable?
How to observe the fundamental laws of beauty and good health?
How to bring out the beauty of your eyes, hair, etc.?
How you may have a beautiful complexion?
How you can dress to give your cheeks more color?
How to know your own good and bad features?
How to master the principles of style and dress harmony?
How to select the models best suited to your personality?
How to add just the needed touch to an ordinary, plain dress?
What dress accessories mean to the woman of refinement?
How to dress most appropriately for your work?

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Fill out the coupon below and send it with $2, and the book will be shipped to you at once, all charges prepaid. Examine it carefully in your own home, read every page and paragraph, and if at any time within 10 days you feel that you can afford to be without its constant help and aid, return the book and your money will be promptly and cheerfully refunded.

"The Secrets of Distinctive Dress" is a handsome volume of generous size, 250 pages beautifully printed and bound in cloth with gold stamped covers, a book you will be proud to have in your library or for daily reference and use in your boudoir. It is safe to say that never before was a book so vitally important and so beautifully published, offered to women through such a liberal offer. Remember that you can keep it ten full days and learn at first hand just what it can mean to you before you have to decide whether you wish to retain it.

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As we have remarked again and again, the successful gown is never too expensive; only those costumes that are bought and never worn cost more than the purchaser can afford. Therefore, in presenting our autumn program we wish still again to emphasize that these numbers, even more than others, are likely to save you hundreds of dollars by eliminating costly mistakes. Unless you receive Vogue regularly through the mail, tell your newsdealer at once to reserve these four numbers for you.

### War Time Modes and Autumn Patterns

*Oct. 1st*

The war has brought special problems in dress to three kinds of women—the woman who has her clothes made to order, the woman who buys ready-to-wear models, and the woman who has her frocks made at home. Each of these women has a section of the October 1st Vogue devoted to her—what to wear, where to get it, how to pay the least for it that is commensurate with real value.

In addition to this there will be an article on country clothes—English things in tweed for the most part—for the woman who doesn't come into town until December; a fascinating series of sketches of clothes for the woman who volunteers her services to the Government; the home dinner gown—that lovely feminine thing so dear to the heart of the woman who has been working at her pet war service; the all-day coat that can be worn for street or theatre; hats to go with these things; and, of course, frocks—frocks—frocks.

### Paris Openings Number

*Oct. 15th*

This might almost be called the "all Paris number," so entirely will it be devoted to the newest French creations. Every noteworthy gown, hat, wrap, coat or suit produced in Paris this autumn, will be faithfully reproduced.

There are models in this collection which are received with instantaneous favor. Naturally everyone is keen to know just which those models are, because of their pronounced influence on the winter mode. You will find these favorites fully described in this issue of Vogue with illustrations showing the minutest details of how the Parisienne maintains her chic in spite of war, by sheer artistry and supreme courage.

### Winter Fashions Number

*Nov. 1st*

The winter mode at its height—a leisurely, authoritative discussion, with full illustrations and descriptions of the late fall and winter models.

Gowns, suits, waists, hats, wraps and all the necessary accessories will be pictured and described, so that at one glance you can tell what all the dressmakers and shops are offering; how Paris meets the war income problem; and how New York does its bit in costuming American women in accordance with Government recommendations and restrictions; where and how textiles are best purchased.

Selected in the mood of the late fall, these models will include everything you will care to wear until next spring.

### Vanity Number

*Nov. 15th*

When we're all conserving—why not conserve ourselves? One may live in a uniform until the end of the war and find one's ability to wear feminine clothes unimpaired. But a complexion neglected is a complexion gone beyond recall.

The Vanity Number will be our first line of defense against those wrinkles that destroy morale. Coiffures, too—it costs no more in time or money to do one's hair becomingly, and it adds immensely to one's efficiency to be conscious that one isn't betraying the confidence of one's hat! And all the little great things that go to make one well-dressed—the right umbrella, the inescapable hand bag, the collar that makes or mars one's day, the veil that colours one's outlook on life—they're all in that Vanity Number.

**We know from experience that every one of these four important autumn fashion numbers will be sold out almost at once. To save you from disappointment, check this coupon now and hand it to your newsdealer, so that you will be sure of receiving your numbers—and receiving them promptly.**

*Please reserve for me as they appear, one copy each of the issues of Vogue I have checked below:*

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- ☐ Paris Openings *Oct. 15*
- ☐ Winter Fashions *Nov. 1*
- ☐ Vanity *Nov. 15*

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This dainty breakfast Tray Set, with fruit design, would stimulate any appetite. The Tray cloth is 24 x 15 and the two napkins 12 x 12. Price of set $6. May be bought through the Vogue Shopping Service.

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**EXPERT TREATMENT, PERFECT MATCHING** Rare Fabrics, stockings, laces, nets, chiffons, braids, tassels, etc., to match costumes. Also Dry Cleaning. Mail orders. Catalog. Sadleir, 38A W. 34 St., N.Y.

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**BABY FURNITURE**—Everything made of wood for layette or nursery. "The Better Things." Free Booklet. Frank M. Sawyer, 3512-14 Independence Avenue, Kansas City, Mo.

**HAND MADE** baby garments by French needlework artists. Fine materials. Dainty, exquisite. Domestic prices. Inf. to 3 years. On approval. Conway's, 1401 Napoleon Ave., New Orleans.

**VIRGINIA'S AIR OF REFINEMENT** daintily expressed in our exclusively handmade "Wee Togs," infants to 3 yrs. Layettes & French Bonnets a spec. On approval. Ideal Baby & Gift Shop, Roanoke, Va.

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**NOMA NIGHT BLOOMING BALM.** Does its work at night. Removes lines, blackheads, large pores $1 per bottle. Noma preparations at B. Altman & Co., Bonwit Teller Co. Prof. D'Irving, 535 W. 111th St., N. Y.

**FLESH REDUCING CREAM** will reduce from three to five pounds a week. Sample jar with instructions, $3.00. Leslie A. Goodell, Hotel Langham, Boston, Mass.

**FREE BOOK** on care of the appearance by Mary Grey, successful skin specialist. Tells how to perfect the complexion, contours, hair, etc. Sent on request. Mary Grey, 2 E. 46th St., N. Y.

**V. DARSY—Salon de Jeunesse.** Facial Treatments with Preparations of the greatest French specialists. Endorsed by royalty. Send for booklet & advice about home treatments. 630 Fifth Ave., New York.

## Beauty Culture—Cont.

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Face Specialties.
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For freckles, lines, wrinkles and muscles.

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Scientific facial, hair and scalp treatment.
Hair dressing. Manicure.

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Blouses
Strictly Hand-made—Extremely reasonable.

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**REST ASSURED**
whether you buy from the shops in this Guide by visit or mail, satisfaction is yours.

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Children's garden smocks, porch furniture, sand toys. Playroom and nursery equipment.
Send for catalog.

**CHILDREN'S HATS EXCLUSIVELY.** Smart velours, beavers, velvets, trimmed and tailored. 2 to 18 yrs. No catalog. The Children's Shop, 2700 Broadway. 103rd Street, Upstairs.

**RED CROSS NURSE OUTFIT**—Apron, Cap & Sleevelets for children 4-6-8-10-12-14 years, $1.50. Other attractive boxed gifts. Send for booklet. Fairyland, 409 Race Street, Cincinnati, Ohio.

**TOTS TOGGERIE,** 55 W. 45 St. Phone Bryant 2867.
Outfitters to Children of All Ages.
Swimming and Gymnasium Suits a Specialty.
Charming Styles and Superior Workmanship.

**THE LITTLE FOLKS SHOP,** 420 Boylston St., Boston, will be pleased to send you an illus. copy of "Baby's First Needs" containing prices and description of the necessary articles for the Layette.

## Children's Things—Cont.

"Orders taken for children's school & afternoon frocks, linens, Red Cross aprons, knitted articles for soldiers." Puzzles Exchanged. Needlework Shop, Cent. Br., Y. W. C. A., 14 W. 45 St., N. Y.

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**LEWANDOS CLEANERS and DYERS**
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Custom-made corsets for the woman of fashion.
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Telephone 1552 Murray Hill.

**GOSSARD FRONT LACED CORSETS** fitted by experienced corsetieres. $2.50 up. Retail only; brassieres fitted; corsets to order. Olmstead Corset Co., 179 Madison Avenue, at 34th Street, N. Y.

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The finest stays in America.
Mme. Caldor gives personal attention to patrons. 350 Madison Ave., nr. 45 St., N. Y. Mur.Hill 1270.

**LE PAPILLON CORSET CO., Mme. Gardner, Mgr.**
Corsets made to order.
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Phone: Circle 4387-4388.

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**CAMPBELL'S CORRECT, Comfortable CORSETS** made to measure only. Personal attention given to each and every customer. Mme. Isabelle Campbell, 47 West 45th Street, New York.

**LOUISE GREENWOOD,** Specialist in Corsets. Copied, Cleaned, Repaired. Most Reasonable. Made to Order. Ready to Wear. Descp. Booklet Sent. 500-5th Ave., N. Y., Cor. 42nd St. Vanderbilt 845.

**MME. L. BROWN CORSETIERE**
Formerly fitter for the Peetz Corset Co.
Front and back laced corsets and brassieres. 45 West 37th St., New York. Phone 4786 Greeley.

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Corsets & Brassieres Made to Order & Ready to Wear. All fittings & work receive personal attention. Tel. 4740 Bryant. 27 W. 46th St., New York.

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Let Vogue solve your shopping problems. We personally recommend this "Blue List" of quality shops. Write to them.

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Old corsets repaired, cleaned, or altered.
Corsets made to order with expert fitting.
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**CHICAGO'S** Representative Teacher, William Crockett Perrin—Newest Dances, Stage and Ballroom, Ballet and Aesthetic Department, Perrin Hall, Auditorium Bldg. Tel. Wabash 3297.

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English Titian ware pottery with a copy of an old Italian peasant design. Cost $5.10—additional cups and saucers may be purchased at 55c each. Write Vogue for the name of the shop.

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**REDUCE WEIGHT & CORRECT THE FIGURE** without Diet or medicine. We possess every device—Electrical & Mechanical—for successful treatment. Inspection invited. 56 West 45th St. (4th floor).

**DON'T STAY FAT AND UNGAINLY.**
Wonder reducing cream will do wondrous work. Absolutely harmless. By mail $3.00. Arabian Preparation Co., 18 W. 34th St., N. Y. C. Greeley 2902.

**DOUBLE CHIN,** bust, hips, abdomen, reduced permanently; absolutely safe. Applied externally. B-Slym, $5, large jar, month's treatment. Postage prep'd. Re-Juvenating Co., 2100 Chestnut St., Phila.

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**USEFUL — RELIABLE — PROFITABLE.** The Shoppers' & Buyers' Guide offers you a direct road to whatever you may desire. Use it today. Save yourself trouble and worry.

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**SUPERFLUOUS FLESH REDUCED** by modern scientific method. No dieting or exercising required. Dr. R. Newman, Licensed Physician, 286 5th Av., (near 30th St.) N. Y. C. Phone Mad. Sq. 5758.

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**MAX SCHLING,** 785 Fifth Avenue, New York City. Our Correspondents, the best florists in every city in the United States and Canada will deliver flowers for you the same as we will in New York two hours after you place the order with us. Write for price list. Telephone Plaza 7241.

## For the Summer Home

**MISSION FURNITURE TO ORDER ONLY.** For those who appreciate the value of this style as made by its originators. Joseph P. McHugh & Son, 9 W. 42nd St.

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**BROADWAY FRUIT COMPANY**
Fruit, candy, fruit baskets, jelly baskets & assorted boxes delivered anywhere. Prices $5, $10, $15. 2554 Broadway at 96th St., N. Y. Tel. River. 712.



These original two-tone linen pillows would make any couch more alluring. They come in 12 different designs, and cost $6.75 each. May be bought through the Vogue Shopping Service.

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Sil. Foxes (Single & Matched prs.) $300 up per Skin.
Lynx (Large Silvery).....$35 per Skin.
Mink (Dark & Silky)..from $6.50 to $10 per Skin.
Hud. Bay Sable (Nat. Color)..$25 to $45 per Skin.
Rus. Ermine (Pure Wht.) from $3 to $4.50 per Skin.
Fisher (Dark brown color).....$45 per Skin.
Beaver (Plucked) .....from $12 to $18 per Skin.
Nutria (Plucked) .....$7 per Skin.
Foxes (Dyed) Black, Taupe, Poiret, Sitka, and Kamchatka colors.
Any of the above skins will be sent on approval.
Express charges prepaid.
If you require any skins matched send sample.
J. Boscowitz & Sons,
153 West 57th Street, New York City.

**FURS REMODELED** & repaired according to the styles of this magazine. Special attention given to out of town orders. Reasonable prices. Hirshfeld Fur Co., Inc., 35 W. 44th St., N. Y. Vand'bilt 654.

**THE WIDE VARIETY**
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**FOR SMALL COST**
Advertisers can reach big buyers by placing announcements here.

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**YOUR MISFIT** or slightly used street and evening gowns, suits, wraps, etc., will bring higher prices than ever before. We have an exceptionally large demand at present and

**WE PAY CASH** promptly. 40 years of square, upright dealing. Same satisfactory service to City and out-of-town patrons. Mme. Naftal, 69 West 45th Street, New York. Tel. Bryant 670.

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103 West 47th Street, New York City.
Absolutely Full Value Paid for Ladies' Misfit or Slightly Used Clothing of any Description.

**WE PAY CASH** for Evening and Street Gowns, Dancing Frocks, Furs, Wraps, Diamonds, Jewelry and Silverware. Consult us before you sell. Write, Phone, Send. Mme. Furman, 103 W. 47 St., N. Y.

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**MY RE-BUILDING OF GOWNS IS THE TALK** of New York, because I have made creations out of gowns that seemed hopeless. Homer, 11½ West 37th Street, New York. Tel. 5265 Greeley.

The desire to know **"THE VERY LATEST THING"** in dress this season is part of every woman's nature. Mrs. Gordon recognizes this characteristic and suggests—

That you come & see her; she is prepared to meet the demand with the newest ideas in fall models. You will like her work—everybody does; and she is very reasonable. Mrs. B. Gordon, 910 7th Ave., N.Y.

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**CALL AT SCHAEFFER'S** if you want expert personal attention for a permanent wave. Positively no friz or kink. J. Schaeffer, 542 Fifth Avenue. Phone: Murray Hill 5772.

**PERMANENT WAVE** that stays wavy at least 6 months. Work guaranteed satisfactory. 65c a curl. Front Waved $10.
Spiro's, 26 W. 38th St., N. Y. Est. 40 Years.

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**CRUDOL "Nature's Hair Tonic"**
Removes Dandruff and prevents falling hair.
50 and 25 cents the Tube.
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**ADVICE BY MAIL.** Samples and complete color guide. $2.00 per room. Ann Wentworth, former decorative editor The House Beautiful, Room 1414, 432 Fourth Ave., N. Y. City.

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**CASH FOR BROKEN JEWELRY.** Old Gold, Silver, Platinum, Pearls, Diamonds, watches. We pay highest prices for diamonds, watches, platinum. Est. 1886. Goods returned if offer refused. Callmann, 27 W. 37th Street, N. Y.

**JOHN DALEY PAYS CASH** for Platinum, Gold, Silver, Pearls, Diamonds, Antiques; entire contents of houses. Established 1869. 654 Sixth Avenue, corner 38th Street. Tel. Greeley 3945.

**MRS. T. LYNCH'S SON, Inc.,** buys Diamonds, Pearls, Old Gold, Jewelry & Silverware; only one price offered, our references. Established 1844. 227 W. 42nd St., near Bway., N. Y. Bryant 1686.

**WE PAY**
as high as $50.00 for old false teeth, any condition (mail or bring). Old gold, silver, platinum, plated ware, antiques. Levit, 727 Columbus Av. (nr.96) N.Y.

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H. A. Groen & Bros., 2 John St., N. Y. (Est. 1891)
Licensed by City of New York.

**SEND TO A. S. BORG** by mail or express any diamonds, old gold, silver, platinum, antiques, pawn tickets, artificial teeth. Cash at once. 146 West 23d Street, New York. Bank references.

**EXCHANGE YOUR DISCARDED DIAMONDS,** Pearls, other precious stones, Gold, Silver & Antiques, for Liberty Bonds. Est. 30 yrs. Bank Refs. Wyler, 661 Fifth Ave., at 52nd St., N. Y. C.

# PURCHASING INSTRUCTIONS

THE names and addresses of the shops selling the special articles pictured on these pages will be gladly furnished you on request; or, if you prefer, the Vogue Shopping Service will buy any of these articles for you on receipt of your check and instructions. Each inquiry or order should contain a stamped and addressed envelope.

VOGUE SHOPPING SERVICE
19 West Forty-Fourth Street New York City

## Gowns Remodeled—Cont.

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**WE WELCOME INQUIRIES** for making and remodeling gowns in latest and advanced styles. Write for descriptive booklet regarding time required, cost, etc. Mme. L. Brown, 677 Lexington Ave., N. Y.

**I HAVE GOOD NEWS FOR MY PATRONS**—my little business has been steadily growing and growing until now I find it again necessary to have larger quarters.

So I have moved just across the street where I now have two floors which give me more room to serve my customers more efficiently than ever.

New surroundings very often suggest new ideas, and these new ideas together with my French training, will enable me to create attractive, stylish and economical gowns.

Come in and see me in my new home and let me quote you prices and suggest ways of fitting up your fall wardrobe for you.
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**FIRST CLASS DRESSMAKER,** formerly fitter in a Fifth Ave. dressmaking establishment, offers her services to the woman of style. Will go out by the day. Rosa Ibv, 306 East 57th Street, New York.

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**SMART GOWNS AND SUITS**
Made to Order.
Distinctive remodeling.
Mme. Zara, 625 Lexington Avenue, New York.

**"PRINCET" de Paris**
creations exclusives.
20 West 46th Street, Elevator 2nd floor.
Reasonably priced.

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Gowns—Blouses—Hats.
Authoritative Styles for every occasion.
Moderately Priced.

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Distinctive Gowns
Coats—Suits. Moderately priced.
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**"HUGHES"—SMART TROTTEUR FROCKS**
of serge or Liberty-velvet.
Exclusive models. Moderately priced.
27 West 46th St., N. Y. C.

**SHOP AT 40 WEST 36th STREET, NEW YORK.**
Hats Waists Dresses
and special attention to orders and alterations.
Mme. Katherine. Telephone 4442 Greeley.

**LUCIE** Produces 5th Ave. gowns. Reasonable prices. Remodeling a specialty. Dainty Shop. Hats, Blouses and underwear. A visit means satisfaction.
75 West 45th St., N. Y. C. Tel. Bryant 6140.

## Hair and Scalp Treatment—Cont.

**ENGLISH HENNA SHAMPOO** powders tone the scalp, color faded or greyish hair, giving a marvelous gloss and bright tints, $1.
Henna Specialties Co., . 505 5th Ave., N. Y.

**FRENCH HENNA D'OREAL,** Imported Powder tones scalp, giving faded or premature gray hair a marvelous, natural gloss and bright tint, all shades. $1.35 Ppd. B. Paul, 34 West 37th St., N. Y.

## Hotels in New York

**THE BROZTELL** — 27th Street at 5th Avenue, New York. Hub of shopping wheel. Particularly for ladies without escort. Every room with bath and shower. $1.50 a day upwards.

**HOTEL WEBSTER,** 40 W. 45th St., nr. 5th Ave. On city's quietest street. Most beautiful of N. Y.'s small hotels. Favored by women traveling alone. 4 minutes' walk, 40 theatres; center shopping district.

**WOODWARD,** Broadway and 55th St. Dignified hotel for people of refinement. Rates moderately consistent; superior service. Easy access terminals, shopping and amusement center.

**HOTEL HARGRAVE,** West 72d St., bet. B'way & Columbus Ave., N. Y., one block to Central Park. Comfort, refinement & luxury combined with moderate rates. Send for booklet. Eugene Cable, Mgr.

**HOTEL MARTHA WASHINGTON,** 29 East 29th Street, New York. For women. Rooms $1.50 a day upwards. Meals a la carte, also table d'hote. Luncheon, 50c. Dinner, 65c. Booklet free.

**HOTEL ALBEMARLE**—B'way at 54th St., N.Y.C. In the center of the theatre, automobile and shopping section. Room with private bath, $2.00 up. Parlor, bedroom and bath, $4.00. Mr. Zazzali, Mgr.

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**WILKINSON HAND-MADE ART QUILTS.** Ideal trousseau gifts. Made only on order. Finest materials used. Illustrated booklet V sent on request. Wilkinson Sisters, Ligonier, Ind.

## Instruction

**MISS COLMAN'S SCHOOL OF DESIGN.** Professional instructions for girls in Drawing, Design, Decorative Painting, Interior Decoration. Circular. Miss Blanche E. Colman, 21 Linnaean St., Cambridge, Mass.

## Interior Decorators and Decorations

**MRS. ALEX. VAN R. BARNEWALL,**
19 East 48th Street, New York.
Interiors—Antiquities.
Murray Hill 3060.

**MacBRIDE** 3 East 52nd St., N. Y.
"The House of Three Gables"
New—Replica of an old Italian Living Room.
Apartment furnishing shown especially.

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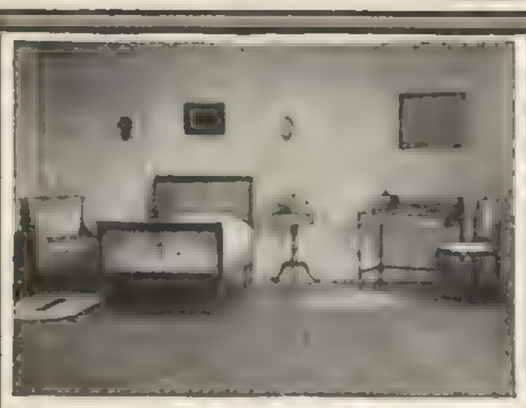
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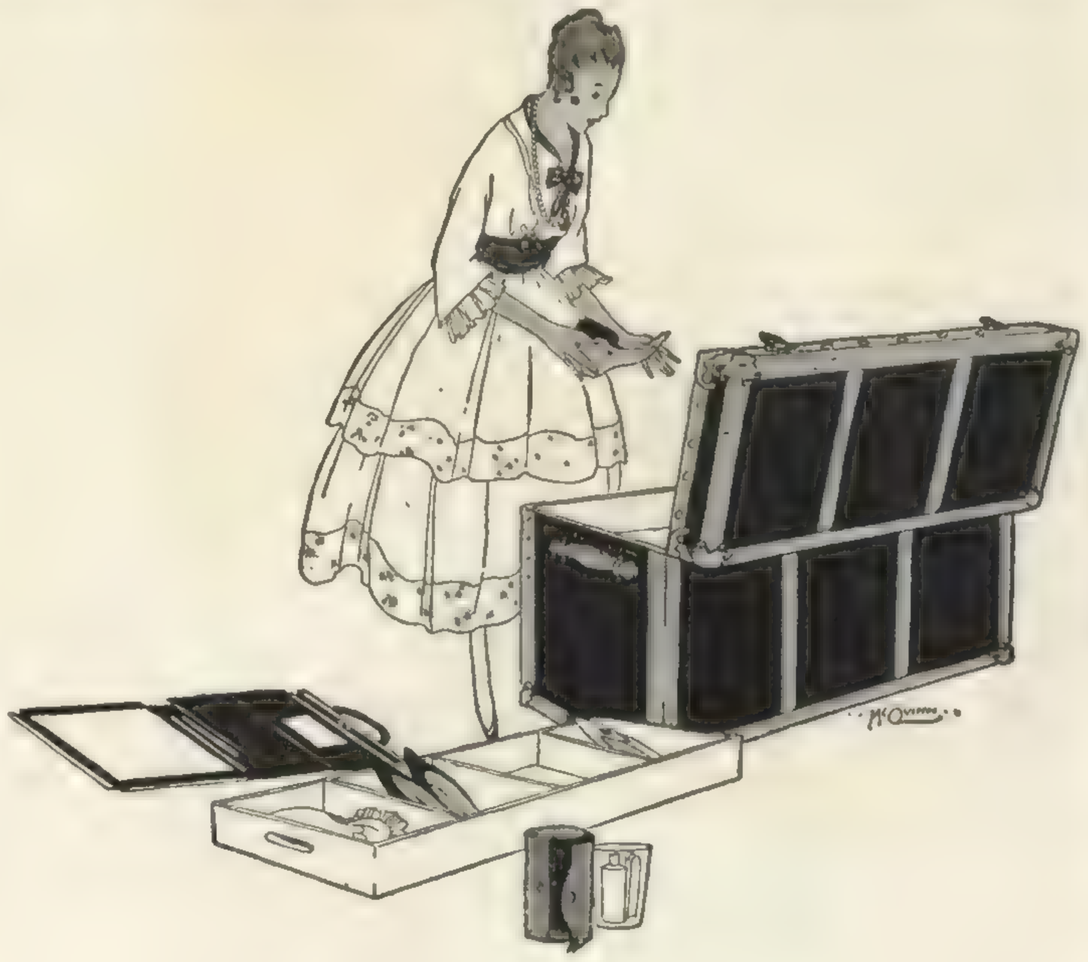
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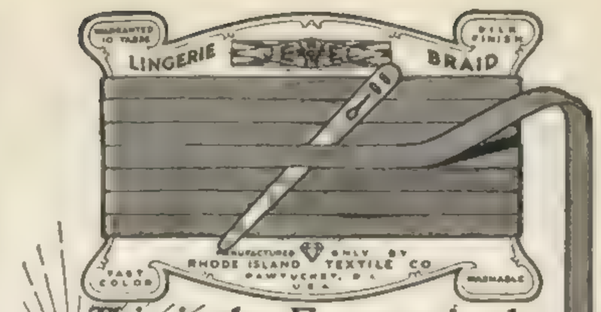
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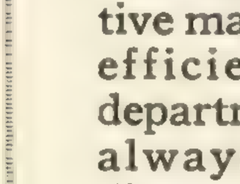
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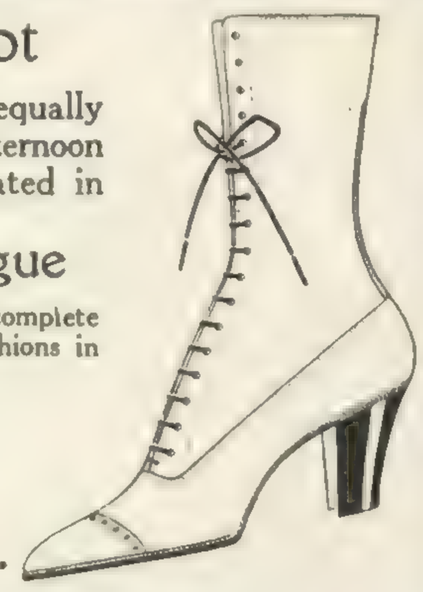
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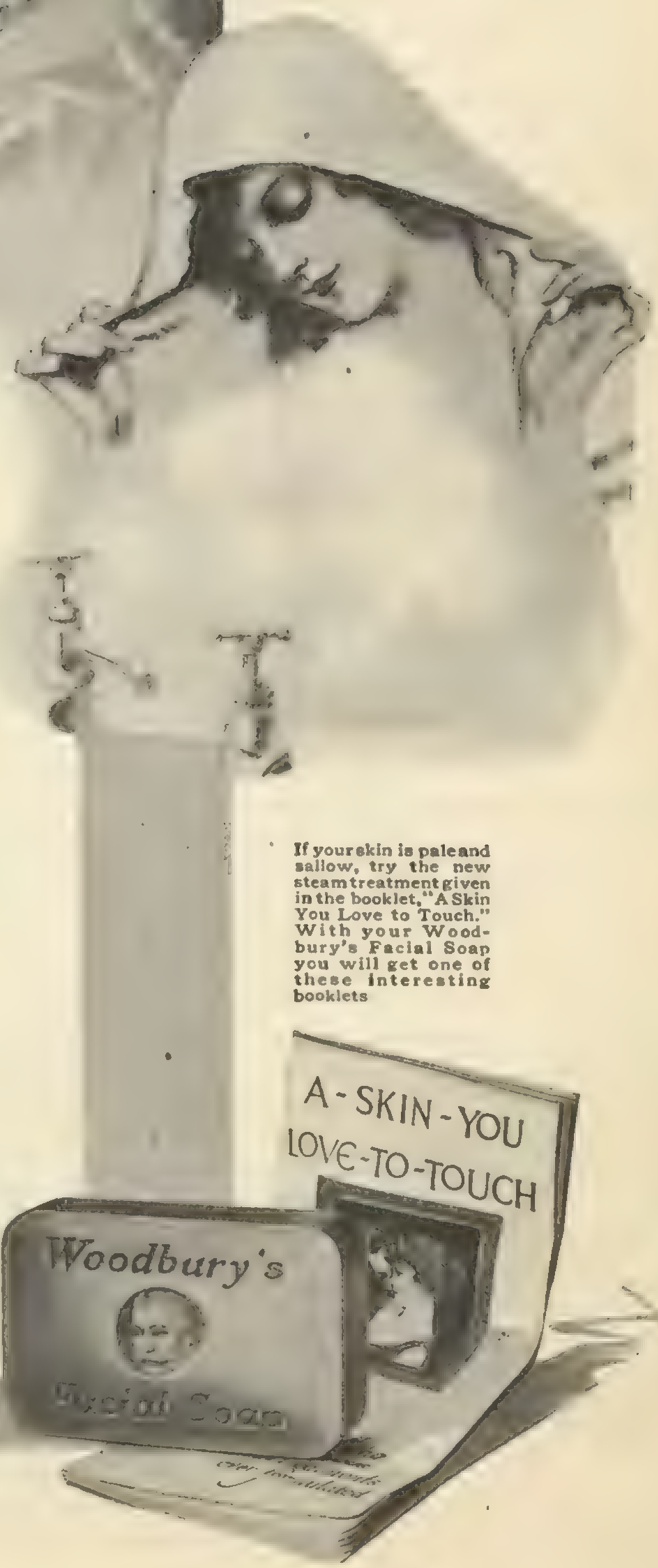


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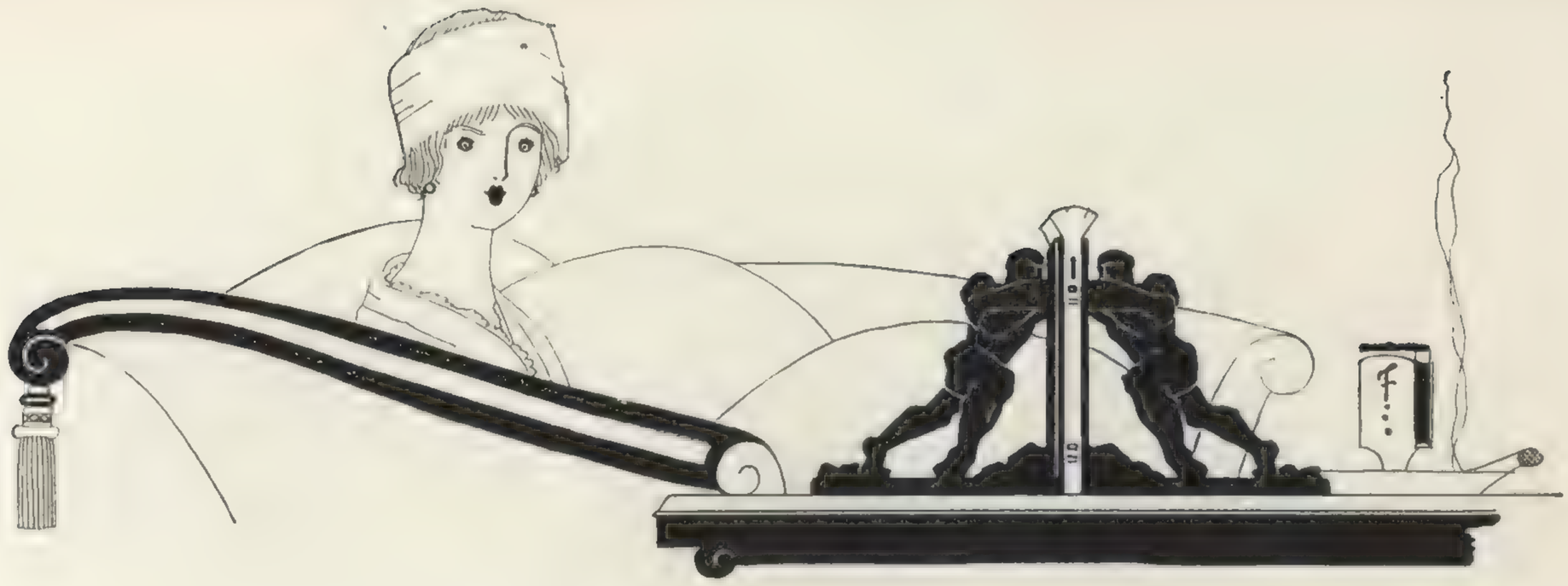
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*Vogue Suggests*

# THAT ALL ITS READERS SHOULD SEND THEIR BAEDEKERS TO THE BOYS IN FRANCE

IT has been said that the French have taken the war as a glorious martyrdom, and the British have taken it as a game. It remains for the Americans, who have so often been accused of taking nothing seriously, to consider the war as a personally conducted Pershing Tour to Germany and send out a hurry call for Baedekers on Germany and its environs—in which latter are included at the moment France, Italy, Russia, Greece, and Austria.

### The Passing of the German Tourist

It certainly seems too bad to have our boys miss anything now that they have the opportunity to see foreign countries unravaged by that European Pest, the German tourist. In peace times there was no country howsoe'er defended, but one German tourist in green homespun was there, (with a pheasant's feather in the back of his green felt hat), and even Mr. Keating never discovered a powder that could keep them away.

But now that the tide of German travel seems to be turning toward the Rhine, the American soldier will have an opportunity which even Baedeker, who provided for every exigency with typically German thoroughness, failed to anticipate. More than five hundred Baedekers for the use of American officers and soldiers have been given in response to the American Defense Society's appeal, and hundreds of letters have been received announcing that the writers had sent their books directly to relatives or friends in France.

The American Defense Society has sent out a second appeal for thousands more of those guide-books, and announces that Baedekers of an old date will be quite as acceptable as any other, since the maps which they contain will be of great service, even if the text is in need of a great deal of revising.

### Baedekers for the Boys

So Vogue urges its readers to go to the shelf in their libraries where that long red row of Baedekers is standing idle, and send one and all of them to the American Defense Society at 44 East 23rd Street, which will forward them to the proper authorities in Washington. Be sure to send as many as possible on Germany so that when The Boys, in 1919 (September, isn't it?) march up the Sieges Allee with all the Allied flags flying, they will know which of those Teutonic Rogers Groups is Friedrich Wilhelm and which is just plain Wilhelm, for as the last four years have demonstrated, the Hohenzollerns like to be taken seriously.

VOL. NO. 52. NO. 6

WHOLE NO. 1103

Cover Design by Leslie Saalburg

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VOGUE is published on the first and the fifteenth of every month, by The Vogue Company, 19 West 44th Street, New York; Condé Nast, President; Barrett Andrews, Vice-President; W. E. Beckerle, Treasurer; Edna Woolman Chase, Editor; Heyworth Campbell, Art Director.

**Manuscripts** must be accompanied by postage for their return if unavailable. Vogue assumes no responsibility for unsolicited contributions except to accord them courteous attention and ordinary care. Vogue does not accept or pay duty on drawings submitted by foreign artists, unless the drawings are sent at the order of Vogue or by arrangement with its New York office.

**Subscriptions** for the United States, Panama Canal Zone, Porto Rico, Hawaii, and the Philippines, $5 a year in advance. Single copies, 35 cents. Subscription price for Canada, $6.25 per year; for other countries, subscription prices will be furnished on request. Remit by cheque, draft, or postal or express money order. Other remittances at sender's risk.

**Change of Address.**—The address of subscribers can be changed as often as desired. In ordering a change please give both the new address and the name and address exactly as it appeared on the wrapper of the last copy received. Three weeks' notice is required either for changing an address or for starting a new subscription.

Entered as second-class matter February 16, 1910, at the Post Office at New York, N. Y., under the act of March 3, 1879. Cable Address: Vonork.

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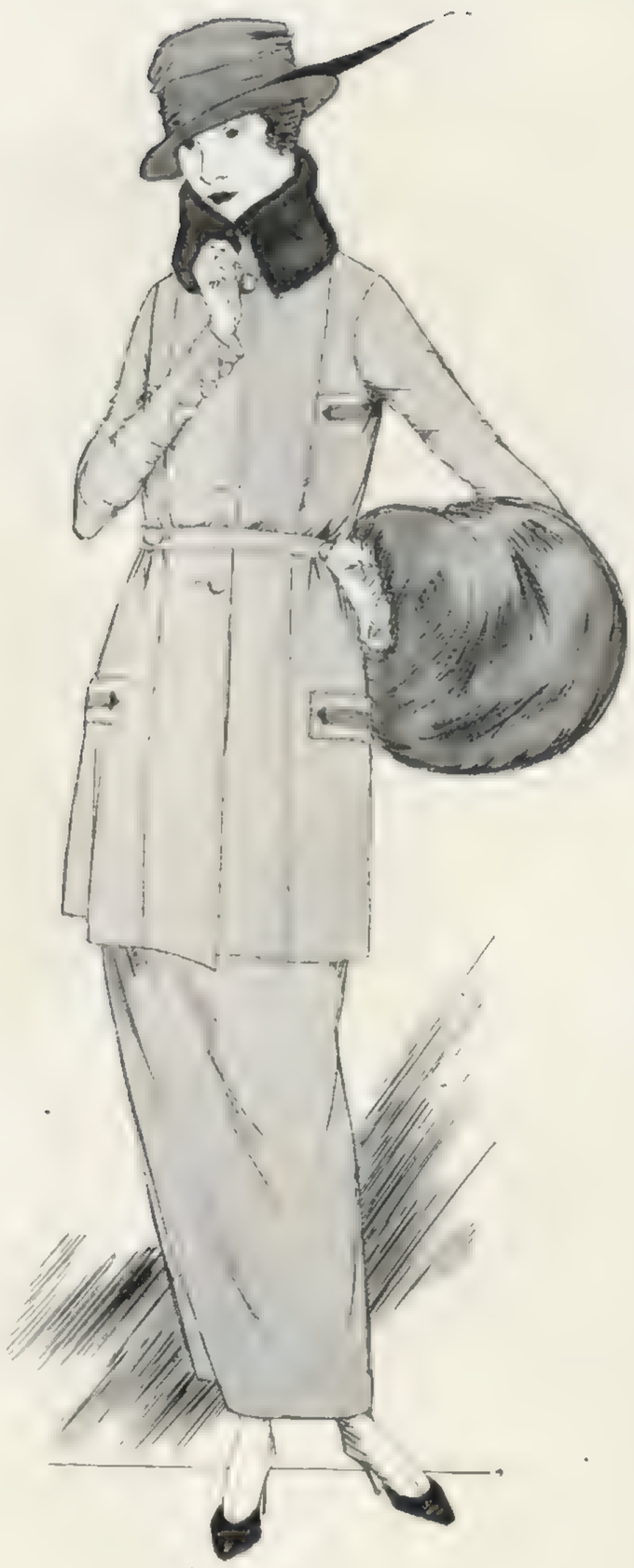
John Copperfield

## ADELA, COUNTESS OF ESSEX

*Adela, Countess of Essex, eldest daughter of the late Beach Grant of New York, married the seventh Earl of Essex in 1893 and has two daughters, Lady Iris Mary Athenais de Vere and Lady Rachel Joan de Vere, born in 1895 and 1899 respectively. The present Earl succeeded to the title in 1916. The Countess of Essex has given much of her time to the American Women's War Relief in London*



*No, capes haven't had their day and ceased to be—they will be as smart this winter as when they became so popular last spring. This one is almost two, for its deep collar ends in the new long loose panels—panels that may be wound around the wearer in any number of fascinating ways*



*This suit is one of the proofs that the new modes are going to be—first of all—practical. It's of "black pepper velours" (which, being interpreted, means a mixture of dark and light tan), a most durable shade and material; its cut considers both comfort and conservation; and its collar is prepared to retire modestly under a separate fur piece, or to serve by itself if the wearer prefers it*

# NOVEL DETAILS CHARACTERIZE *the* MODELS *of* 1918

## Straight and Narrow, or Wide at the Hips and Tapering at the Feet, is the Autumn Silhouette; But While Paris Shortens Her Skirt, New York, Mindful of The New Short-topped Boot Regulation, Lowers Hers to the Ankle

FORECASTING the mode this season seems a comparatively simple task. With the steadily dwindling supply of fabrics it was a foregone conclusion that the silhouette must remain slim or even become slimmer than it was before. Practicality is the foremost thought of every designer of fashions for this winter (the final one of the war, we all believe), as every woman of the allied nations will be a busy woman, and busy women require practical and serviceable clothes.

There is a new and sudden joyousness in the Paris fashions for the coming winter, for, as always, the French modes reflect the spirit of France—and in France there is undoubtedly a new joyousness that comes with hope. After four years of all the horrors that war can bring, she at last sees the beginning of the victorious end. Perhaps America, since the triumphs of Château-Thierry, may take a little of the credit. However that may be, this joyousness is very evident, and it is expressed with characteristic ingenuity in the costuming of the beautiful women, "the inspiration of France."

Fashion authorities favour somewhat conflicting silhouettes. Many of the barrel skirts are caught in below the knees, sometimes buttoned from knee to hem, so as to give the old "hobble" effect. The silhouette is determined also by the length of the skirt and here Paris and New York will this season be at variance; for whereas many of the French houses are showing skirts shorter than they have almost ever been, American women must perforce wear their skirts longer than usual on account of the Government regulation as to the height of the boots. Mme. Renée, of Premet's, is exploiting the "calf-length" skirt, but such models, when they are made for this country, must be five or six inches off the ground, as the length of boots is eight inches and no well-dressed woman will wear a gown that covers her boot by less than two inches. So in this particular, Paris and New York fashions must agree to differ.

The early models are developed in sober colours and depend for their chic upon interesting combinations of materials and novel bits of trimming. Even in peace times the best dressed American women have always preferred quiet colours for street clothes, so the new models of this season will be quite in accord with their taste.

While the colours used are dark, they are not at all uninteresting, and the soft "off shades" are particularly lovely. A brown sugar tan in duvetyn or in velveteen is rich in tone. Black, navy blue, taupe, and deep shades of grey and tan are noticeable in every collection, in such materials as duvetyn, wool velours, velveteen, and, newest of all, broadcloth. These materials—all of which are used with satin, serge, and velvet—make charming combinations that are somewhat reminiscent of the modes of fifteen or twenty years ago. One in particular is especially odd in its colour scheme of dark burgundy gabardine used with navy blue. These materials combine with



DESIGNS BY JULES SAMUELS

*This year an afternoon dress, to possess real prestige, needs at least two materials and as much embroidery as is becoming. This one combines navy blue gabardine with a bit of jade coloured duvetyn and is embroidered with fine black silk cord*

*"Solid embroidery" is fast becoming a term with all the weight conveyed by "solid gold" — and especially when it trails brick coloured vines all over the bodice and side panels of an afternoon gown of black satin and brick tricolette*

*If an afternoon frock has a waistcoat of a contrasting material, a quantity of embroidery, self fringe, and graceful draping, that frock is quite certain to go through the winter with that conscious superiority that all smart frocks desire*

each other surprisingly well, and are truly rich in texture and in tone.

In spite of the preference for dark colours, there is one ray of hope for the woman who loves bright ones. A dressmaker of authority forecasts a season that will begin with dark and sombre colours and end in vivid tones. This forecast, of course, applies to evening gowns rather than to tailored clothes.

All lengths of sleeves are shown, the loose three-quarter sleeve, wide to the wrist, and the long tight sleeve, which, quite naturally, is again favoured for autumn and winter. Tailored clothes are more dignified than they have been for several seasons. That *jeune fille* element seems to be almost entirely left out of this season's fashions, as one realizes by glancing at the three tailored frocks shown on this page. Smart and dignified is each one of these, and much of the new dignity is given by the greater length of the skirt.

The straight silhouette is broken in many ways,—not only by draperies, but by panels and aprons and pleats. Fine knife pleats accomplish this and are very pretty, especially in one model of navy blue gabardine with side insertions of fine knife-pleated black satin. A number of high necks are shown on afternoon frocks and tailored gowns, and there are many new evening gowns with the high neck-line at the back and a low severe line at the front.

Trimming is used on many of the dresses, while on others there is not the slightest suggestion of trimming. Even where it is used, it is so discreetly veiled that one scarcely realizes its presence. It is dark in colour, for the most part; even the metal threads used in the embroidery are dulled. Trimming takes many different forms, but, surprising as it may seem, embroidery takes the lead as it has for several seasons. There are many unusual forms of embroidery; chenille, metal threads, and a fine braid very much resembling boot lacings are used among them, and sometimes these are combined with each other. Self fringe, that fringe of the same colour and material as the gown, is the only type that is considered smart. An exception to this rule is the new fringe trimming of broadtail clipped about an inch in width.

Perhaps the most original invention in the use of trimming is credited to Mme. Renée, of Premet's, who is doing the most brilliant work that Premet has shown since the well-known Mme. La France attracted so much attention in the fashion world in 1912-1913. Worsted and angora embroidery are seen everywhere and on almost everything. Often they are intermixed with beads or jet. Jersey is tremendously popular—silk jersey, wool jersey, and even a beautiful metallic silk jersey, which Rodier makes, with tinsel threads woven through the cloth. This material is combined with angora in a delightful model shown by Martial et

Armand. A very new fabric has steel or gold beads in an all-over pattern arranged in groups of dots or circles. The steel beads, used on black satin, and the gold, on brick coloured etamine, are two assured successes.

Fur, too, is used a great deal. Monkey and grey squirrel seem to be the favourites for gowns and are used in high collars, cuffs, and as borders for panels. The popular waistcoat makes the trimming on most of the tailored suits. These waistcoats are often in fur or in the material of the suit, solidly embroidered. This solid mass of embroidery is very smart, and one of the smartest uses of it is shown in the afternoon gown sketched in the middle of page 28. The gown itself is in black satin trimmed with a tricolette make-believe vest and a sailor collar stitched down to the waist. The embroidery, a simple trailing vine design, is in a deep brick colour, matching the tricolette and giving a very stunning effect. A softly folded sash of the black satin ties in a loose knot at the side back. The high tricolette collar that buttons at one side seems to go with the long tight sleeves running well over the wrist. The skirt is in four long narrow pieces, all in the black satin. The two side pieces are embroidered from the waist to the hem. With the exception of the tricolette sections, the entire bodice is embroidered. This is the type of afternoon frock that will be generally popular. It is simple and sombre, but has undeniable chic. Even with the use of so much embroidery, the effect remains unpretentious.

The "transformation dress" is proving very popular. An example of this type of frock is a navy blue serge coat-dress with a front of light Georgette crêpe and what seems to be an under-



Baron de Meyer

*An unusual informal dinner gown of black satin from the Mrs. Ralston Studio is trimmed with folds of black Spanish lace finished with bindings of small jet beads—a charming combination truly, and of the very smartest since black has become so popular. Unbelted, with but slight indentation at the waist, veiled entirely with lace, this gown shows the chemise line at its 1918 best; posed by Dolores*



*Combinations of material that spell conservation of wool are as smart as ever if one knows how to do them in the fashion of this suit of dark brown velveteen and wool velours to match with its long jacket slashed at the sides to give that effect of swinging panels so much done by wise jackets this winter. The top-coat at the right is in a dark brick red mixture which shows a slim silhouette back and front with collar and cuffs of the new wool fur in taupe*

skirt of the same colour. One removes the dark serge frock, and—presto—one is wearing a light blue frock with the same Georgette crêpe front. In this way the Parisienne is dressed for all day, in one frock; with the dark serge chemise frock she is ready for the street, without it, for dinner and dancing.

Another day-time one-piece dress is shown in the sketch at the left on page 28. It is in navy blue gabardine of the finest quality with a panel which actually forms the back. However, like many of the new panels, it is attached to the body and not allowed to swing loose as panels have done for the past two seasons. It is fastened to the shoulders and runs loose to below the waist, while below that it becomes part of the dress. The embroidery on the gown

(*Continued on page 102*)

*The Chemise Dress Has Demurely Taken Its Place as a Favourite Among the Models Paris Has Sent Us, and Small Plain Hats Are Much in the Public Eye, This Season*

IMPORTED BY KURZMAN



DEMEYER

LOUISON

*There can be no two points of view about this hat for it has just the same proportions all the way around and the same tight band of old-blue uncurled ostrich feathers encircles the outer edge of its upturned brim. The hat itself is made of sapphire blue velvet and has very simple and youthful lines. A front view of the astrachan trimmed coat is shown on the opposite page*



Baron de Meyer

ROYANT

*The most popular fashion slogan seems to be, "Cherchez la chemise." Over a foundation of black satin with an upper bodice of flesh coloured satin is worn a straight chemise of old-blue Georgette crêpe embroidered in old-blue silk thread and held in at the waist by a wide sash of black satin ribbon. The chemise, which is trimmed with small blue silk tassels, slips on over the head and is open at the front where it fastens with tiny buttons. The black satin underskirt comes to the ankles, but the chemise stops just below the knees*



MARGUERITE ET LÉONIE

*That one may be youthful yet, oh, so chic is the firm belief of this small black turban trimmed on top with a loose bow and ends of sand coloured grosgrain ribbon. The short coat of taupe dyed squirrel displays much natural astrakan on cuffs, collar, and loose box fronts, and when the wearer turns her back —as she does on the opposite page — one sees a round narrow yoke carrying a shirred cape of fur to a triumphant conclusion in a band of astrakan at the bottom*



GERMAINE

*This hat agrees to be all black but insists on the contrast of panne and plain velvets. The foundation is of plain velvet with a brim that turns up higher at one side than at the other, where it is caught with an ornament of jet and dull silver threads. The loosely draped crown with its high irregular silhouette is of the panne velvet. The chemise dress of old-blue Georgette crêpe is trimmed with silk embroidery — that popular trimming in the same shade; dress from Royant*



DRESS FROM ROYANT
HAT FROM LÉONTINE

*It all began with sand coloured velvet ribbons that agreed to start life shirred together as a sports hat with rolling brim and careless band and bow. Just the heaven-born frock for such a hat was made of salmon pink crêpe de Chine run with embroidery in salmon pink braid and daring a wide band of blue satin around its hem. The frock buttons in front, ties in front with a loose sash belt, and makes up for its apparent collarlessness by a sailor collar at the back*

Baron de Meyer

# PROPHECIES FROM PARIS

## For New York Skirts Will Be Longer Than for Paris, but All Will Be Narrow, Many Straight, and Some Will Follow the New Barrel or Hobble Lines

MODELS FROM GIDDING



PAQUIN

*That the silhouette will be long and slim, but that there will be much discreet swaying of straight tunics and flying panels is corroborated by a lovely Paris rumour in the shape of an evening gown in terra cotta crêpe de Chine trimmed with bands of silver brocaded in terra cotta. The skirt of this débutante's frock hangs in loose panels that turn in at the bottom and show brocaded bands set between panel and panel. The back of the bodice, as one sees, is of brocade, while the front—if the slender wearer will just close her feather fan—is crêpe de Chine*



AGNES

*The charms of the perilous forties take cover in black satin brocade, black lace, and black net. The brocade is used in the drapery of the skirt over a lace petticoat that reaches to the ankles. A jacket-like bodice of the net fastens in front with jet ornaments and is outlined with jet beads. The whole gown is as slender and as dignified as French fingers can make it*



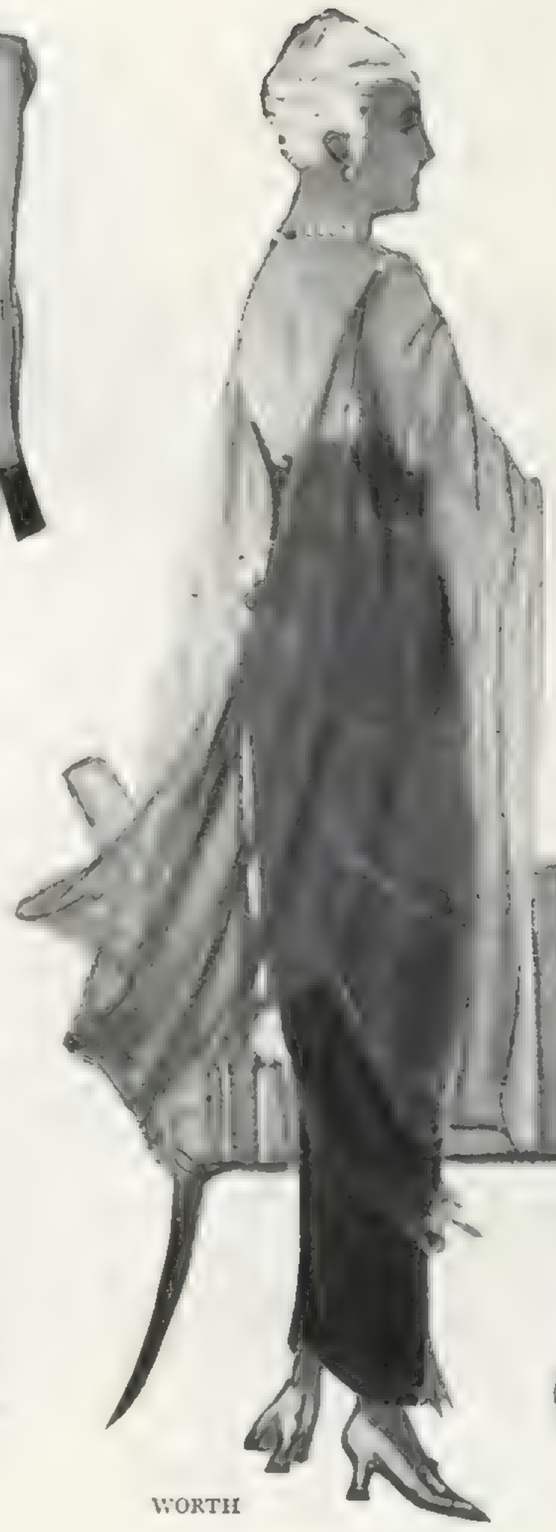
JENNY

*Slightly peg-top as to skirt, hobble at the bottom, and very new of line is this evening gown of black velvet with its high collar of black silk net and its bands of jet running into a medallion at the bottom of the skirt*



CALLOT

*Cherry red velvet and black satin held together by black chenille embroidery strategically placed, take on those chemise lines so popular with Callot and have the additional merit of being slightly barrel as to skirt construction. Loose three-quarter length sleeves add to the comfort of this very pleasant compromise between an evening gown and a gown to be worn at tea time*



WORTH

*One of the advantages that come with years is that one may have a Worth gown of black velvet trimmed with black tulle and draped on one side with an over-drapery faced in metal tissue. At the front of the bodice there is an ornament done in small rhinestones and embroidered in silver threads. A deep loop of the tulle at the back forms a cape. The skirt is uneven at the hem in a very new fashion*



CALLOT

*Callot has always liked panels, but this year it occurred to her that she might like them still better in a new place, so she made a restaurant frock of navy blue panne velvet, delicately embroidered in corn yellow silk, with a loose panel swinging at either side, from the shoulders almost to the bottom of the skirt. These flying side panels are a feature of the new modes for the coming winter*



Mangoku

*This interesting photograph shows Prince Arthur of Connaught, the uncle of the King of England, driving to the Emperor's palace in Toyko with Admiral of the Fleet Ijuin. On his former visits to Japan Prince Arthur had made himself very popular with the Japanese people, and large crowds assembled at the Tokyo station and along the route to the palace, waving flags and shouting "Banzai"*



© Central News Service

*Her Majesty, Queen Victoria of Spain, is Colonel of the famous Victoria Eugenia Regiment of Spanish Light Cavalry. The Queen of Spain, who was Princess Ena of Battenberg, is shown in this photograph wearing the uniform of her regiment*

**PRINCE ARTHUR OF CONNAUGHT, ON THE MOST RECENT OF HIS MANY VISITS TO JAPAN, FINDS HIS USUAL ENTHUSIASTIC WELCOME**



Mangoku

*On the pier at Yokohama a delegation of little British subjects were waiting to welcome Prince Arthur. Miss Ariyoshi, the daughter of the Governor of Kanagawa, the prefecture in which Yokohama is situated, presented a bouquet to His Royal Highness*

# PARIS CONSIDERS ITS FIFTH WAR WINTER

## The Latest French Creations Are About Equally Divided between the Barrel Silhouette and the Straight Narrow Line, but All Skirts in Paris Are Tight, and Many of Them Are the True Hobble

NEVER has it been so difficult to put one's mind on fashions as now when the air raids are such a constant menace and we are all as frantic with impatience as a thoroughbred horse who is tied to a post. And yet, amid all the dangers, all our dressmaking houses are having their openings. They have created, under incredible conditions, models so appropriate and in such good taste that they are a monument to the great Parisian artists who, without the collaboration of their usual clients and with a thousand cares on their shoulders, have kept at their work even when the smell of gunpowder was in the air. Such courage is magnificent, and I believe that our Allies and all the neutral countries will appreciate and admire it.

Judging by the earliest models, the winter silhouette will be narrower than ever. The waist-line will be high in front and rather low in back, and redingote tails or separate panels will be much used. Collars, when they are worn, will be very high, especially on dresses, but those blouses which have open necks will be very decolleté. These are the characteristics of the new style as far as cut goes. Of course, there will be an infinite variety of new details.

For the Princesse de Broglie, who is still at Biarritz, Mlle. Madeleine of Paquin's, has made an exquisite dress of white silk voile with entre-deux embroidery in a rectangular pattern. The coat worn with this dress was of black satin with a huge collar and cuffs trimmed with monkey fur put on in the middle of the collar instead of on the edge. The hat is of white felt with a knot of black felt. This costume is sketched at the upper left on page 36.

At Deauville two dresses by Marthe Gauthier were especially noticeable. One was a dinner gown of three layers of black and white voile, draped in Greek fashion, with a jet cord which weighted the black drapery. This is sketched in the upper middle on page 37. The other dress was also of white voile and is sketched in the lower middle on the same page. The corsage, which was very low, had a large square collar edged with Delft blue beads. The simple belt was knotted in front and was also edged with blue beads.

At La Baule, where society has made a long stay this season, there is a good deal of dressing for tea and for mass on Sunday. The attractive costume sketched at the lower left on page 40 was worn by Mlle. Jourdan. It is a very smart


CALLOT

*Nothing could be more smart and unusual than the draped black jersey frock which Madame Charles Max wore with a small jet hat and an enormous tulle veil*


CALLOT

*Madame Charles Max in a black satin cape lined with white satin and trimmed with a big monkey fur collar has the fine sure lines of a Helleu dry-point*



*The Princesse de Broglie (née Singer) wears a high-waisted blue serge dress with tulle pleating trimmed. She has the same costume also in white satin*



PAQUIN



CHÉRUIT

*That skirts won't all choose to be straight is proved by this black silk frock. Heavy black silk thread embroiders the round neck and forms centres for black silk flowers with corded petals that bloom around one's waist*



DOUCET

*This white silk voile dress with embroidery entredeux was designed for the Princesse de Broglie at Biarritz. The coat is of black satin trimmed with monkey fur put on in the middle of the collar instead of at the edge*

model and has a suggestion of the styles of the Revolution. White serge is the material and at the neck and the opening of the corsage coral coloured jersey is used. The coral colour is seen also at the edges of the pockets and in a glimpse of the underskirt below the hem of the dress.

SKIRTS WILL BE VARIED IN WIDTH

Worth, who is famous for the aristocratic distinction of his lines, does not use the very narrow skirt. He even makes his skirts rather full, and he uses very high collars which hide the lower part of the face. Two examples are shown on page 37. Chéruit will make full skirts and will use drapery a great deal. Her dresses are almost like veils in which she envelops each silhouette according to its needs and always with a mysterious charm. These frocks are all rather full, and, as a rule, they have a draped collar and a fairly tight belt. To tell the truth, there are no particular fashion upheavals as yet. Styles seem to be waiting, and while they wait new embroideries and new uses for lace are daily appearing to make our dresses more marvellous than ever.

The unceasing air raids have caused many Parisiennes to leave the city, while others have preferred to remain in town. Those who are still in Paris have their tea at home, for restaurant tea has become a very sketchy affair, even at the Ritz. A few days ago I saw some women who were having tea in the garden take some little biscuits out of their bags. One of them had a box of *galettes* of happy memory and offered them to her two friends, to the envy of those around them. At this table were the Countess Tyszkiewicz, Madame Vigier, and Madame Fould. Less well provided were the Comtesse de Pange, the Marquise de Chabannes, and the Comtesse de Terrier, who were eating straw-



CHÉRUIT

*A blue and gold brocade wrap shows a bouffant effect, more cape-like than coat-like, with narrow sleeves set in unexpectedly at its delighted elbows*

*Mlle. Dorziat sponsors a side-pleated blue serge tunic, self-trimmed around pockets and cuffs with tiny folds of serge inserted between serge picoted bands. The frock may be buttoned across the Oriental embroidery in front*

berry ices—without biscuits—at the next table. The Duchesse d'Uzès, in a very correct black tailored suit with a white waistcoat, was having tea that same afternoon. The severe tailored suit has a certain vogue, but it is likely, as the season progresses, that more and more separate coats and dresses will be worn. Mlle. Madeleine at Paquin's is a convincing advocate of the sheath dress and cape. This is a pretty idea and one which I should like to see encouraged, as it is a purely feminine combination which looks better in town than the separate coat and skirt, which are a little overdone at present. Of course, a suit is practical for traveling. One may easily carry enough blouses to keep looking fresh and to have a change for dinner. But for the afternoon I like a little more elegance, although, of course, there is no need of going to extremes. Madame Charles Max, whose taste is law, wears on her straight dresses collars of serge, satin, or cloth. One of her dresses in black jersey, made by Callot, is perfectly straight except for the soft high draped belt which is finished behind by a tassel. This gown is shown on page 35. With this Madame Max wears a hat which deserves notice at this time when hats change so little. It is a toque of brilliant jet beads, or rather jet bugles in the style of forty years ago. These beads were used on dresses last winter, and this summer our light batiste dresses have been trimmed with them. The toque was lined with white and worn well down over the eyes, but the charm and novelty of the whole thing was the long veil of plain tulle which is arranged like the curtains of a bed, open in front, and put back to show the face. This is an idea which Madame Charles Max originated and which many women will want to copy. It is very becoming and has that air of mystery which is always an asset to a woman's costume.

The elegance of Mlle. Gabrielle Dorziat is always noticeable, even in these times, and she is always dressed in faultless taste. I met her several days ago, looking very charming in a Doucet frock of blue serge of which the short skirt was pleated at the sides only. The serge blouse was of Egyptian design and was also pleated at the sides and worn very open to show a piece of beautiful Oriental embroidery. Flat bias bands of serge, very narrow, were stitched in a round trellis pattern on hems which joined a series of little bells which imitated fastenings, and the same arrangement of bias strips was used on the round pockets at each side of the front and on the cuffs of the long sleeves. This frock is sketched at the upper right on page 36. It is a particularly wearable model of a type which will be seen much this season. Mlle. Dorziat, with her supple and graceful figure, is one of the Parisiennes whom we most like to copy in the matter of dress.



MARTHE GAUTHIER

*Two layers of white voile and one of black, a long jet cord, and a reminiscence of Greece, combine to make this dinner gown*



WORTH

*The full skirt and the high collar on this dark green velvet gown trimmed with fur and gold embroidery are characteristic of the new creations of this couturier*

Various beautiful costumes are seen at Biarritz. There are not so very many of them, to be sure, but the well-known names of some of the wearers show that women still like to dress well, whether it be for golf, for five o'clock tea, or for dinner. The Misses Edwards, who are always clients of our famous dressmakers, continue to go to the Biarritz branches of Chanel, Lanvin, and Callot. One of their dresses is sketched at the middle on page 39.

One rainy afternoon, in one of the towns on the Basque coast where many people take tea together daily, a very young married woman wore a new sort of raincoat which is shown at the lower right on page 40 and which is a solution of the difficult problem of combining the elegant and the practical. It is of black waterproof material with a high collar which is very open in front. A tricorne of the same material without a scrap of trimming should be worn with this very smart and useful coat.

Women can not have a different costume for every hour in the day, but they try to vary the details amusingly. Scarfs and silk waistcoats are two accessories which can easily be changed. A particularly new scarf is shown, with a cap to match, at the upper left on page 39. Still another scarf is sketched with a suit on page 38.

### PARIS HONOURS AMERICA

President Wilson Avenue, formerly the Avenue Trocadéro, is one of the most beautiful streets in Paris, lined with trees and leading to the Bois by way of the Musée Galliera, the Hotel of Prince Roland Bonaparte, and the Trocadéro, where, in peace times, the finest art exhibitions are held every spring. On this street



WORTH

*Originality of line appears in this untrimmed grey serge dress with its black satin sash, its slantwise row of buttons and its chin-embracing collar*

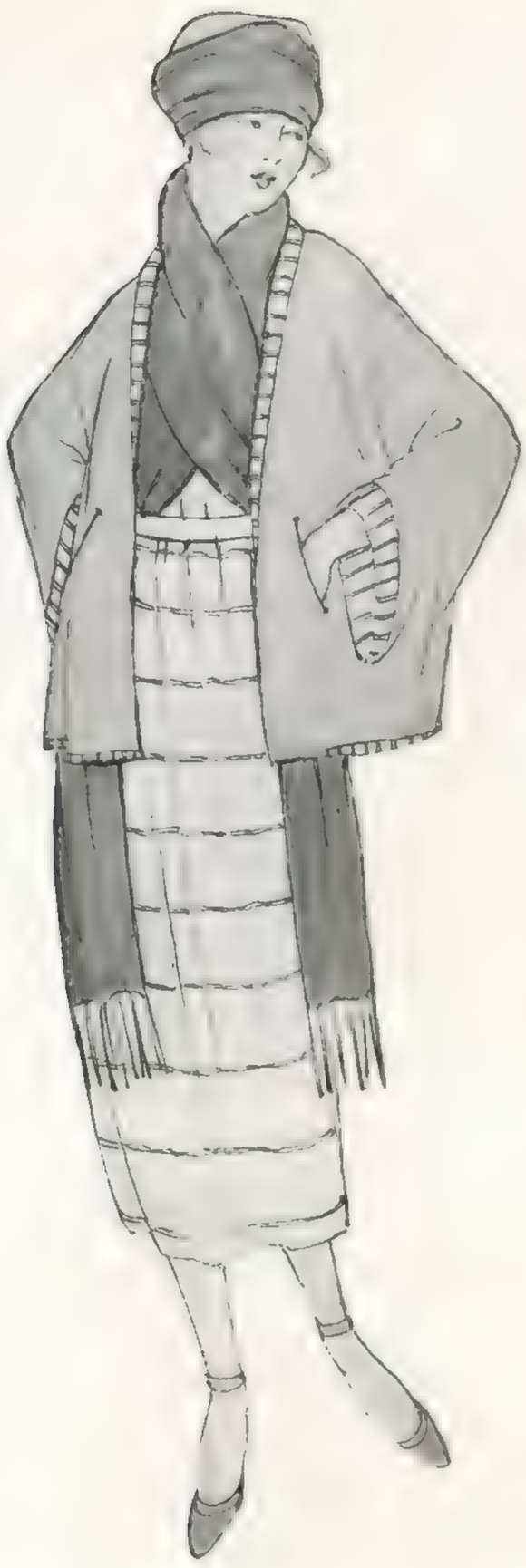


MARTHE GAUTHIER

*White voile is again to the fore in this long-collared frock with its edging of Delft blue beads. The simple sash, knotted at one side, is likewise given its share of beads*

is the house of an American of great talent, Mrs. Romaine Brooks. Her home is really a unique affair with original colour schemes and beautiful lacquer furniture, and her roof garden, which she uses also as a studio, is one of the first which we have seen in Paris. It overlooks the Place d'Iéna, where, recently, wreaths were arranged around the statue of Washington in a garden of flowers and shrubs.

On one occasion, when Paris celebrated the coming of the Americans, Mr. Lloyd George was among the distinguished guests at a review of troops which included American and French soldiers, American wounded soldiers, and French *cuirassiers*. In the afternoon the American embassy was crowded at tea time, when Mr. and Mrs. Sharp received, assisted by Mr. and Mrs. Robert Wood Bliss, and the Embassy staff. Mrs. Bliss wore a dress of navy blue charmeuse, made in a very new way with a tunic cut in points on the hips, and a big blue hat.



*Biarritz witnessed this brown wool coat walking around with the skirt of its choice in tan jersey striped in brown. The scarf that behaves like a waistcoat with two skirt panels is of brown silk jersey*



*This besashed and pleated bit of scenery was part of the attraction at the beach of La Baule*

de Givenchy



MAISON DE BLANC
DE PARIS

*Buttons on one's skirt where buttons seldom were before is one of the best ways of dating a frock 1918, says this wisp of black silk tricot with its long over-jacket*



MAISON DE BLANC
DE PARIS

*That the kimono sleeve, the monk's collar, and dark blue silk jersey may be successfully done together is proved by a frock embroidered in black silk*



MAISON DE BLANC
DE PARIS

*Paris has invented so many new furs and semi-furs that one is hard put to it to remember them all. This collar and turban are of very rough rose jersey resembling fur on a suit of Rodier material in tan*



*Mme. Elyane wore a charming cape and novel collar with her usual success one day at La Baule*

de Givenchy



*A set of blue and beige "laine grattée" keeps conservation in mind and forms a little muff arrangement at one end of its scarf*

It is a great satisfaction to the American women who love France and who live there to see the enthusiasm with which their Army is received and the way in which their soldiers and officers are fêted as individuals.

A NEW UNDERSTANDING

They have always felt that their nation was misunderstood; if it was, it is so no longer, for a great sympathy between the French and the Americans has resulted from their alliance.

Whether by coincidence or intention, our *gendarmes* now wear helmets like those of the American police. They remind those of us who have been in America of the big New York policemen, those refuges for the timid who don't dare to risk their lives in the traffic of Broadway or who become confused in the intersections of streets near the park.

There have been a great many rumours that people are leaving Paris, but in reality most Parisians have remained in the city, even if they do not go out much. People make frequent visits to their country houses or their châteaux, if these are not in the invaded districts. Many fashionable women, Americans, English, and French, work at some hospital in the Oise or Seine or Marne districts and come back to Paris every week to get whatever they need and to feel the atmosphere of their own homes. Few women can remain long away from their own walls and the things which are a part of them. Many Parisiennes have been forced to live in hotels since the war, and they take with them some of their furniture,—a bed, at least, and sometimes a little writing-table or a *chaise longue*, not to mention all the thousand little bibelots to which they are devoted.

It is true that some weeks ago a great many people did leave Paris, but most of them have come back, because the fact that every one went to two or three places made things unendurably crowded. There was not enough food, lodgings were impossibly high in price, and nothing seemed as attractive as Paris. I can not understand why people should all choose the same two or three places to stop in, when France is a charming garden and every corner of it has its own charm. (*Continued on page 110*)



*The Casino at Biarritz has its usual number of beautifully dressed visitors. This soft black satin gown, trimmed with jet beads in a design of squares and showing a "V" of pink satin on the bodice, was worn by Mlle. Edwards*



*A taupe charmeuse frock with a finely pleated bodice and original ideas concerning the size of pockets uses little blue buttons and a little black gilet in a very French manner and with very excellent and becoming effect*



*A gay spot on the snows of St. Moritz would be made by this festive young person in a red and white wool tricot sports costume with black tassels and pipings and a general holiday air*



*Not content with having a distinguished grey serge frock, this lady looks out on the world from between a toque of blue poppies and a tulle veil becomingly arranged "a l'odalisque"*

LANVIN

*Mlle. Clara Tambour wears a white toile de soie hat with a gay worsted bouquet at the side, and a navy blue toile de soie dress trimmed with bright blue puffings and embroidered in white, green, and cherry coloured flowers*



Séeberger Frères

*One has perhaps heard of the lion and the lamb lying down together, but the wild cat and the fox get up and work together on this cape, the body of which is of tigrette sewed in bands topped by a colossal collar of the fox*



**DISGUISED FURS, PEG-TOP SKIRTS,**

**RAIN - COATS THAT ONE REALLY**

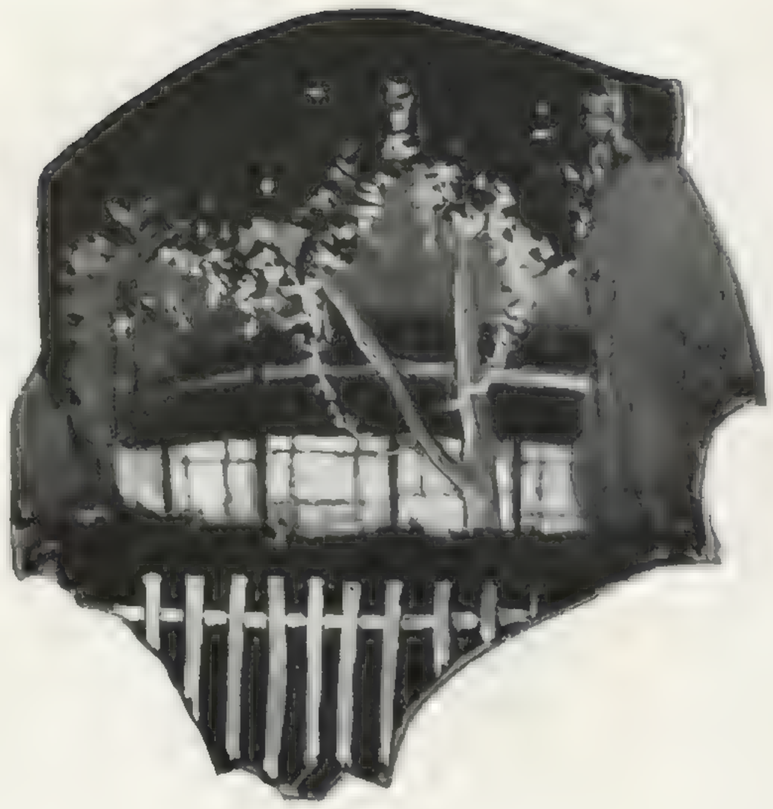
**LONGS TO WEAR ARE NEW ARRIVALS**

*One would hope for rain as a legitimate excuse for this rain-coat of black waterproof material with its chic high collar. The trimmings are of the same material in white. Black and coral satin is very good when one's skirts are above one's brown knees and one rejoices in a butterfly of black and red tethered to the middle of one's skirt*

*Society has made a long stay at La Baule where Mlle. Jourdan wore this charming dress of white serge combined with coral coloured jersey at neck, pocket edges, and skirt hem. French childhood becomes a quaint period when one appears in a costume of knitted yellow wool with horizontal stripes and Hiawatha fringe of silk*







*Hill Top Inn, aglow with flower-hung lanterns, beckons the cottagers to dance on Wednesday and Thursday nights*

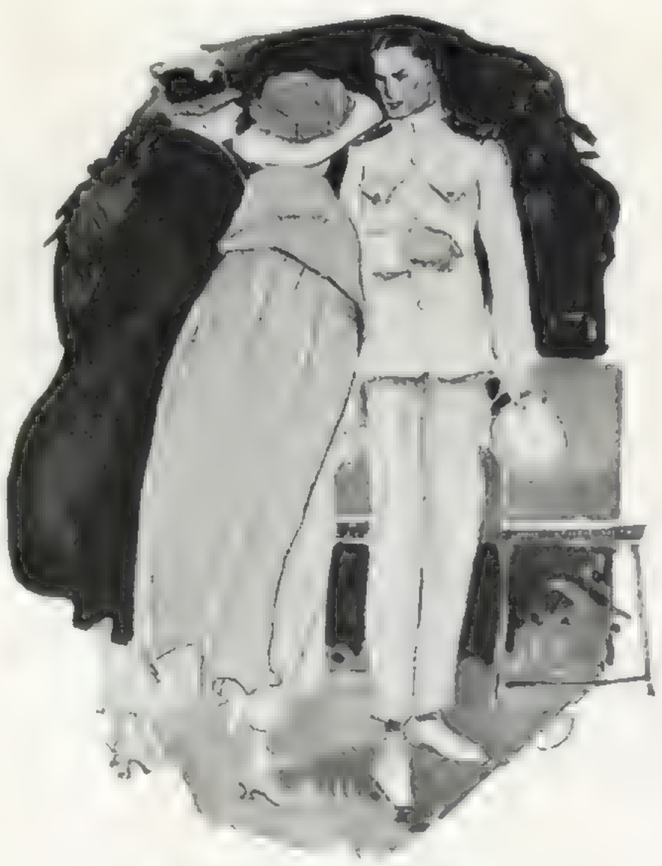
# NEWPORT IS STILL THE SUMMER CAPITAL

## The Colony Has Been Quiet Socially Save for a Bright Event or Two, but the Beaches and the Drives and the Grey Old Town Are as Lovely As Ever, and the Red Cross Flourishes Mightily



*Mrs. William Woodward wears a frock of prune coloured satin, navy blue tulle, and sand coloured shoes and stockings*

THE people who are summering at Newport this season are the people who summer there every year and, as a rule, whose parents summered there before them and whose grandparents were there before that. All that Newport ever had to offer in the way of quaint old-fashioned charm, of cool opalescent beaches and fragrant sunlit gardens, Newport still affords, but there is little of social life to tempt the lover of gaiety. The quietest of the little summer colonies that dot the shore of Long Island and Connecticut is scarcely quieter than Newport. The days slip by in a flood of sunshine, with no picturesque fêtes under the low spreading horse-chestnuts and beeches of the lawns to give them the impetus of other years. The nights close down, cool and quiet, with hardly the whirr of a motor or the grumble of a horn to break the silence. Now and then one of the big houses on the cliff is illuminated for a brief time and motors whizz in and out of the curved roadway, but as a rule the summer moon looks down upon a Bellevue Avenue that is deserted except for the occasional white figure of a sailor lad. For the hostesses of Newport are not entertaining this season.



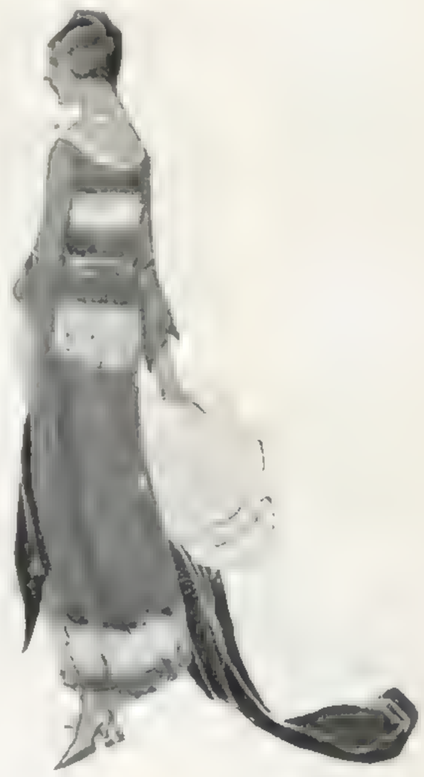
*Mrs. Cornelius Vanderbilt wore silver cloth under a long dark cape, and Miss Grace Vanderbilt's cape was topped by a fawn colour hat*

### NEWPORT ACTIVITIES

The morning shopping on Bellevue Avenue is of a desultory sort. The smartly gowned women who drive their little runabouts up to the doors of the low frame buildings—and, by the way, the big limousines of other seasons are banished, as there are no chauffeurs to drive them — seek really useful things, such as veils for protection against the sun, gloves, and broad-brimmed hats. Now and then a curious piece of silver or a colourful bit of old embroidery attracts the shopper as a lure to charm the shekels from the pockets of the public at one of the numberless bazaars and benefits which are forever being planned. By far the busiest spot on Bellevue Avenue is the Newport Chapter of the American Red Cross which this season has taken quarters further down the avenue. Mrs. French Vanderbilt is very active in the organization and the mistresses of nearly all the big villas on the cliff have been enrolled.

In the very quietness of the life there is much of charm. Bound together by a big common interest, the members of the summer colony have settled down to a simple intimate routine, and the charm which is innate in Newport itself is paramount. Every breeze that stirs the leaves of the luxuriant old trees upon the lawns, that filters through the perfectly groomed hedges lining the roads, lifting the perfume of honeysuckle and petunias from the gardens, is reminiscent of the past. More wistfully and hauntingly old than ever seems the town itself with the time-greyed buildings of its public square, its narrow unevenly paved streets disclosing at every turn knockered doorways and latticed porches gracefully reminding one of an age that is past, its queer little old-time shops given over mostly to the selling of postcards and jackknives and sailor's round white caps, and its dingy, fishy, deliciously salty wharves which knew the tread of the heavy sea boots of West Indian traders in the days when square-sailed brigs laden with sugar and cocoanuts swept into the broad blue harbour. The wharves have since grown into a fascinatingly weather-beaten reminiscent old age.

Through this old village passes the life of the summer visitors who



*A simple type of dinner gown is this of black chiffon trimmed with steel embroidery. With it is worn a black satin coat with a soft becoming ermine collar*



*Mrs. Alexander Dallas Bache Pratt affects a graceful cape of Venetian red velours*



*The gate into the grounds of the Stuart Duncan home on the ocean drive is the excuse for a wonderful bit of Tudor architecture*



*Mrs. Roche wears a Sir Joshua hat of cream coloured straw with a small pink plume*

come fresh from the brownstone sophistication of New York. Trim shining motors jostle each other in the narrow streets and temper the voices of their sirens so as not to harass the sleek well-groomed horses of the resident Newporters, owners of delightfully rambling dwellings set deep in the leafy fastness of Catherine Street and Rhode Island Avenue, who scorn the modern motors in favour of stately old victorias driven with much éclat by ancient tall-hatted coachmen who, unlike the dapper chauffeurs of their New York neighbours, remain exempt from all the services of war. From this old town rise the bells of Newport, softly modulated chimes which every hour, day and night, call and answer each other across the tree tops and seem to pause in shocked surprise when the less gentle voice of some smart new torpedo boat or sharp-nosed chaser in the harbour joins in their ancient litany.

To old Trinity Church in Spring Street, with its tall spire, still tipped by the crown placed there before the American Revolution, come many members of the summer colony on Sunday mornings to occupy the queer box-stall pews and to read their hymn-books by the light that streams in through the quaintly paned windows between whimsically worded old tablets until the sermon is preached from an ancient three-decked pulpit before an altar of which the cloth has not been changed for a hundred years.

It is this old Newport of which one is most conscious this season when so much that is modern has been subdued by war. Simple, pleasant, and, in its way, almost seriously purposeful is the life which is led by the occupants of the big houses on the cliffs and on Bellevue Avenue. With the exception of more or less intimate dinners, the only social events of importance which have taken place in Newport this season were the reception given at "Beaulieu" by Mrs. Cornelius Vanderbilt, wife of Brigadier-General Vanderbilt, to introduce her daughter, Miss Grace Vanderbilt, and the dance which followed, given by her aunt, Mrs. Ogden Goelet, at Ochre Court. Everything else in the way of entertainment has been done either for the sailors or for some relief organization, and some of the most successful entertainments were those in which extremely little folks took part. Very creditable indeed was the playlet, "The Stolen Princess," given for the benefit



© Western Newspaper Union

*Miss Marion Tiffany is a popular member of the cottage colony this summer. She is wearing a simple tucked frock*



*Mrs. Howard Cushing wore this soft white frock of Paris muslin with a caped coat of black velours and a flat black hat*



©Western Newspaper Union

*Miss Julia Berwind and her friend favour the usual soft tub dresses. Miss Berwind is shown at the right with a parasol*



*Mrs. Herbert Harriman wore a beige frock with a dark fringed cape at the Red Cross Tea Room in the grounds of the Westchester Polo Club*

of the Red Cross on the lawn of Mrs. J. Francis A. Clark's summer home. Among other youthful actors were little Violet Tangeman, the daughter of Mrs. Cornelius Tangeman, Cynthia Pratt, daughter of Lieutenant Alexander D. B. Pratt, and Lily and Alexander Cushing, the charming curly haired children of Mrs. Howard Cushing. Extremely frivolous in that it was a birthday party pure and simple, was the affair given by Mrs. Alexander D. B. Pratt for Master Dallas Pratt. To this came the children in Alice in Wonderland costumes, and there were games on the lawn, a Punch and Judy exhibition, and wholly fascinating performing dogs.

The routine of the day at Newport never varies greatly. Unless it happens to be one's Red Cross day, a visit to the Casino as either a spectator or participant in a game of tennis is the first activity of the morning. This season there are so few young men available that the games have lost their zest considerably, and it is not until the bathing hour at noon that any real animation is evinced. Evening events being nil, the bathing hour is really the crest of the day, and shortly after twelve, smart cars, many of them driven by women, begin to park just outside the lawn of Bailey's.



*A youthful enthusiast distributed cigarettes to the apprentice seamen who had just taken part in a drill for the benefit of the Red Cross at Newport*

SOME CHARMING COSTUMES

All fashionable Newport this season looks upon sea and lawn from under a broad flat hat. It is astonishing to see how much individuality these hats, which are all much of one contour, may take on. Mrs. Reginald Vanderbilt wears hers slightly drooping at the sides. Mrs. Alexander D. B. Pratt sets her hat flat upon her head so that the line comes straight across the front. Mrs. Hermann Oelrichs has a penchant for stiff broad-brimmed sailors which she sets slightly atilt upon her coiffure. Mrs. Roche affects a more picturesque type of headgear and has been sketched in a hat which vaguely suggests one of Sir Joshua Reynold's portraits. It is of cream coloured straw with three softly toned small pink plumes set against the crown a little to one side at the front, and over it she had thrown a mauve chiffon veil which with her white hair and fair skin and her softly toned pink frock, made an exquisite colour scheme.

No feature of Newport life is more characteristic than Bailey's Beach. Under the faded blue and white striped awning of the plain wooden porch assembles all fashionable Newport, or all of it which is not taking its dip on the soft sands that stretch out to where the sea, rimmed with a line of brownish rose seaweed, sweeps green and blue and frothy white to the misty grey horizon. Out beyond an occasional shadowy sailboat or a vague drab destroyer slips silently by. On the beach and piazza, contrary to other seasons, one sees quite a few dark satin frocks, of black, and blue, and brown, and dull grey. Mrs. Cornelius Tangeman wears a gown of tobacco brown satin which is very pleasing against the background of sand. Mrs. William Woodward is sketched at Bailey's wearing a smart frock of prune coloured satin, supplemented by a hat and parasol of navy blue. About the crown of the hat was a design in white, and about her neck she had wound a graceful length of navy blue tulle. Her stockings and slim pumps were of a soft warm shade of tan which is the mode of the moment in footwear. The shade is called sand, but it is not the tone which one usually associates with this name, but a much warmer deeper shade, and the slippers have a suède finish. Mrs. Woodward's shoes were trimmed with cut steel buckles and in grace of line and carefully considered perfection of detail her costume was distinction itself.

The gingham dresses of last season have been succeeded this year by frocks of softly tinted voile and of striped and checked silks in gingham patterns. Dotted swiss and embroidered batiste are also the substance of some of the smartest sheer dresses. The same simplicity of design which always marks the tub clothes of smart women is characteristic of the summer dresses of the present year, which are made with simple skirts with tucks or tunics and softly bloused waists. Lovely soft blues and mauves and yellows are among the most popular colours for frocks of this kind, and grey dresses, too, are particularly attractive. Vivid colours are practically tabooed, and one seldom sees them even in sweaters, with the exception of a bit of orange now and then and, not infrequently, turquoise blue. Miss Muriel Vanderbilt, the young daughter of Mrs. William K. Vanderbilt, junior, is seen much in frocks and sweaters of orange colour, which are vastly becoming in contrast to her dark brown hair and clear fair skin.

Blue and black bathing suits still seem to be most popular, and many of these are made with the high necks and long sleeves which the very careful woman adopts for protection against the sun. Now and then a gaily coloured Japanese parasol blossoms out upon the neutral sands, making a pleasing splash of colour. One of the best looking bathing suits worn recently at Bailey's is sketched at the upper right on this page. It is of warm brown taffeta trimmed with gold and brown checked material of the same weave. Over scant bloomers of the plain brown stuff, banded with the checked material, the suit forms two straight panels, one in the front and one in the back, caught together at the sides with little bands of the checks, and in the very short sleeves the same idea of cuffs and checks is repeated.

Mrs. Howard Cushing, with her willowy height and vivid hair, forms one of the smartest and most picturesque figures at Newport this season. She is still in light mourning, and her clothes are charming. She was sketched one day at Bailey's in a soft white frock of Paris muslin with a simply tucked skirt and a caped coat of black velours which fell from her shoulders in graceful voluminous lines. Her flat black hat was trimmed about the edge with shiny black grapes, and the black chiffon veil which covered her face to the eyes had a little diamond shaped opening at the lips which was unusual and most effective. Later during the same day she again appeared at the beach in a flat black hat of much the same type with black osprey feathers sweeping out from its brim, and the same sheer white frock with a long ermine stole with tiny black tails. On a cool day many furs are worn on Bailey's, and of these the skin most frequently seen is taupe fox, forecasting the continued popularity of this fur.



*Warm brown taffeta trimmed with gold and brown checked material makes this bathing suit*

HAZARD'S BEACH

Hazard's boasts its usual patronage of exceedingly young Newporters, but now and again it receives a visitation such as it never knew before. About noontime hordes of soldiers from the not far distant Fort Adams and of sailors shortly to pass in review upon the grounds of the Polo Club (which has been given over this season to many naval reviews) invade the beach, assembling in picturesque groups upon the great rocks which rise at the left and swimming out to the green grey rocks in the bay, where they relax with an unconscious grace of line suggesting ancient statuary. With complete placidity old Charlie Nordstrom, time-honoured keeper of the beach, views these visitations, continuing to look with unrelaxed vigilance after his charges, the youth of Newport, whom he has long guarded against such inconveniences of life on the beach as sand in their shoes and an overwhelming desire for a "drink of water."

(*Continued on page 100*)



*Old Charlie Nordstrom, the time-honoured keeper of Hazard's Beach, looks after the interests of young Newport*



LANVIN ROYANT BULLOZ

*There isn't a new silhouette, but there's a new variation of the old one made by a kangaroo pouch that's really a pocket—or even two pockets, as on this frock of blue serge embroidered in bright red and blue*

*"Who can embroider the most and best?" is a game the designers are playing in Paris. The result, in this case, is a sports frock of rose silk jersey with rose floss making a design all over its blouse and tunic*

*It's the black silk braid, used as binding, and trimming, and belt, that does so much for this simply draped cinnamon tan wool jersey frock—as, indeed, it does for a great many tailored frocks, this season*

# LA MODE SOUFFLÉE

## The Fashion Forecast Promises Something Old, Something New, and a Wealth of Ingenuity

By RALPH BREED

NEVER has Paris expressed herself more artistically than in her preparations for the coming winter. Taking advantage of the exodus to points beyond the range of Big Bertha, she has already tried out some of her new ideas at Biarritz and at Deauville,—ideas which have been conceived amid the excitements of a city bombarded from the air and executed by dauntless little midinettes, humming the Marseillaise over their sewing, looking up from the intricacies of a bit of fine braiding, with hand firmly clasping Nénette and Rintintin, to defy the Boche to do his worst. The youngest and most timourous seems to realize that this dressmaking industry is a vital part of the life of the capital, of the Republic itself. She is determined that no fault of hers shall imperil the preeminence of Paris as a fashion centre, either now or after the war.

So in the face of a shortage of everything, the new fashions have been put together from a bit here, a bit there, a held-over stock of this, a lucky find of that, an ingenious use of a substitute, or an old adaptation. The result has been dubbed "La mode soufflée" by a clever Parisienne; that is to say, a remarkably attractive dish made of nothing at all.

"Is there a new silhouette?" is the first question that the fashionable woman asks when a new clothes season dawns. And she asks it with the thought in mind, "Will my last year's suit or gown do?" This year the patriotic women and clever designers of Paris have answered, "No, Madame, there is no really new silhouette, but still your last winter's gown won't do."

All the lovely women of Paris, determined that their *permissionaires* shall forget all about ugliness on their brief furloughs, agree that the old gown will not do, and even the little midinette redrapes her one black frock and alters the sleeves and the neck-line to avoid the reproach of being out-of-date. Her wealthy sister has provided a means of livelihood by the determination to be well dressed in all circumstances, and the adroit rearrangement of her clothes breaks no laws of conservation, but, on the contrary, assists the morale of every one concerned.

The silhouette, then, is not new. There may, however, be a popular revival of the barrel outline which Callot introduced several seasons ago. An idea of this kind often appears tentatively, makes only a moderate success, and disappears to come up again later as a real novelty. This line is probably as new as anything we shall

*This coat learned its winter fashion lesson well and practised every point that it acquired. It began by being all grey—the very smartest thing a coat can do this season—and chose for its material grey tricolette embroidered all over with grey braid to match. Then it added a deep collar and cuffs and a front panel of that soft fur that has so recently climbed to social prominence—grey squirrel—and decided on grey crêpe de Chine for a lining. Its loose belt is weighted down with two large grey silk tassels, giving a long-waisted effect to the slim straightness which, it remembered, was the most important thing of all*



*(Below) Fur, and embroidery, and just as much ingenuity as can be put into one garment—these are the requisites for the smartest new French coats, and certainly this one may claim them all. Under that very chic top of black seal is a long lower section of black broadcloth embroidered in black silk braid with appliqué—you would never guess—broadtail. Even that narrow belt is a chic innovation on a heavy coat, for it's made of grosgrain ribbon tied at one side*

Baron de Meyer

*(Below) To be sure, there is less of wool stuffs and fine fur in Paris than in other years, but there are no less skilful French designers, so coats are still as warm and smart as ever. This one, for instance, took smoke colour satin and trimmed it with interesting squares of smoke colour hare. There are cuffs and a collar of hare, too, and bands of black silk braid put on with black and silver threads to give it the French touch that all coats long to have*

ROYANT



BULLOZ

have this year. There are no great modifications of the mode; it is in details that the designers have excelled, details based upon an almost classic simplicity. And everywhere there is the clever adaptation of the styles to existing conditions, so typical of the best traditions of French fashions.

Let us take furs, for example. Fortunately, many of the finest skins from Russia have found their way to the markets of France and America, despite the war. Fewer, perhaps, have been received in France than in America, for there is a scarcity of pelts for this winter, though last year the cold and heatless houses caused Paris to buy and wear more furs than ever before. In the face of the shortage, what does Paris do? Something artistic, of course. She creates heavy silk coats and lines them with the less expensive furs, trimming them with the rarer skins. A lovely Parisienne who ordered a coat of this type, remarked, "I am weary of appearing rich and old. I want to look young and chic."

"Concealed wealth," some one called this particular coat with its fur treasure hidden by silk. It is a charming model which is sure to appeal to discriminating women.

The same idea of using silk is introduced in coatees to replace the fur stole. These are generally of heavy matelassé. Tête de nègre silk, in one instance, is used as a setting for a collar, deep cuffs, and an edging of grey squirrel with kolinsky tips. Tête de nègre is popular in autumn and winter costumes, and in furs all Paris is



BULLOZ

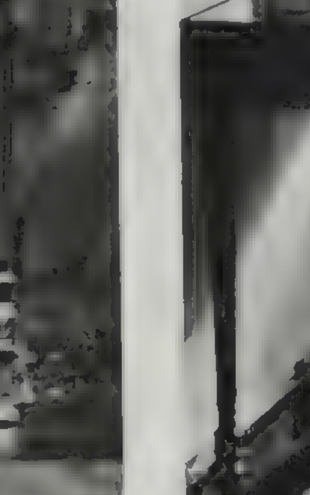




JENNY



*This double fur stole with that up-to-date old-fashioned air is made of flat cross-fox skins which cross at the front, where two heads run through an opening, and it matches the muff just opposite*



*This picturesque muff is made on the principle of those olive-stuffed anchovies that used to come from France, and it is equally delightful. A fur head is in the centre of the coil, the muff is the same back and front, and there are three skunk tails at the bottom*

*(Left, above) This lustrous affair is a prophecy of what the smartest coats will be, made in terms of black satin and beaver fur. The use of satin for winter wraps is one of the things it prophesies, the popularity of deep collars and narrow bands of fur as trimming, are two more, and the coming of the full coat-sleeve, set into a deep shoulder line and running into a narrow cuff, is still another*

*(Right, above) This is one of the ways the Parisienne will take to look charming by afternoon or evening, this winter. It's a cape made of satin in elephant brown with deep rows of shirring wherever it meets the moleskin fur that trims it. There is fur at the bottom, a wholly original mole collar that stands in separate graduated tiers, and a deep stole that winds about the neck, totally ignoring the collar beneath it*

BULLOZ



*It's really very new, this long muff of red, grey, black, and white cross-fox with two shirred-in fur tassels ending in long tails. If one doesn't want to carry it in the usual way, it may hang over one's arm*



BULLOZ

*When Callot tried to introduce the barrel silhouette a few years ago, the world gasped—but didn't follow. Now here it is again—and Paris has approved it this time—in the skirt of an unusual one-piece dress of dead leaf brown serge trimmed with smoke blue velvet. Cut steel buttons fasten the front and the long tight cuffs. The collar, wide gathered sleeves, and deep band on the skirt are of the smoke grey velvet while the rest of the frock is of the serge*

JENNY

*Nothing could be newer, warmer, or more entirely flattering to the far-sightedness of its wearer than a waistcoat of fur. This most original suit is of tea-green velours with a vest of black caracul buttoning with wee fur buttons up to the arctic verge of one's ears. The coat is long and straight to the knees, held in by a narrow crushed belt of the velours, and cleverly trimmed with a new sort of fringe in the shape of narrow rows of cut caracul on side panels and cuffs*

talking pearl grey. This brings squirrel into great prominence; whole garments of this one-time common fur are now so beautifully worked that they become *objets de luxe*. Two new ideas are the little cameo muff, sketched in the middle on page 46, and the one in melon shape with two long tails, sketched at the lower right on the same page, which may be carried under the arm, or in the usual way.

### THE NEW FRENCH TAILLEURS

Paris is making more tailleurs now than at any time since the war. They show a conservation of material, both of wool and fur, which is seemingly ignored in separate coats. Two of the models sketched in the group at the top on this page are in the revived barrel shape. In the suit in the middle Jenny features an apparently lavish use of fur, but economy is its basic thought. Bulloz, in his one-piece dress, sketched at the left, uses a combination of brown serge and blue velvet, giving an elaborate wintry effect with the inexpensive fur collar, which may be eliminated. While many suits with long coats will be worn, we shall see also a few shorter-than-hip models and some with Russian blouse tendencies. Skirt lengths remain about the same as last spring, which means longer than last winter. A novelty is the tightness behind the knee, noticeable in the Paris skirts. Buttons are set in at the sides on hidden pleats and may be unbuttoned if extra width is needed to give fulness for war work or strenuous walking.

The coats and frocks are meant to supplement each other. Many women consider it good economy to invest in a rich coat, as it may be worn with almost any kind of daytime frock and in an emergency may serve in the evening. The coats of the season have a broad effect as may be seen from the Bulloz model sketched at the lower left on page 45. It is in seal combined with black broadcloth with appliqué of broadtail and braid embroidery. Many of the coats resemble dresses, and while those with a very narrow effect at the hem are the smartest, they may be found too extreme for many individuals. But, at least, all flare must be done away with.

Velours, lined and trimmed with velours and with no fur at all, is a favourite coat material. One of Jenny's models in tea-green velours lined with beige velours is among the best. Silk, too, is a dictation from Paris for a coat to wear with luncheon frocks. It is well adapted to the new melon sleeves, and the French designers give it warmth by using a velours lining.

On nearly all the frocks embroidery plays an important part. Such famous houses as Callot, Chanel, and Lanvin vie with each other in producing rich and multi-coloured Persian and Chinese effects. One wonders if there is not a patriotic thought behind this—to show the world that Paris will not be dependent on the rest of the world, either now or after the war, for her dye stuffs. There are but few evening gowns, but it is a noticeable fact that Paris is wearing more of the so-called "dinner gowns" than at any time since the war. No doubt later we may see many charming evolutions of this form of gown, since the ban which was placed upon them for several seasons has been lifted.

### A FORECAST OF DAYTIME DRESSES

It is, however, to the daytime dresses that we shall give our chief attention. Many of them have a solid back of embroidery. A lovely gown that Madame Jenny herself has been wearing recently, is of black broadcloth with a back apron effect and an entire back of jet beads set in patterns. Just a touch of the same jet embroidery trims the front of the blouse. Bulloz gets the same elaborate back effect by using four rows of soutache braid on a panel.

Lanvin shows what is, perhaps, the nearest approach to a new silhouette, but it is only for the young and slender. It is a sort of kangaroo pouch, square and broad, and is formed by a double pocket effect in front. Although the description sounds ugly, it is really very smart on

(*Continued on page 102*)



Moffett

*This photograph of Mrs. Louis Livingston, who before her marriage was Miss Charlotte Atlee Black, daughter of Mr. Irving Cunard Black, of Winnetka, Illinois, was taken just after the wedding and shows her with her veil arranged in a most becoming and unusual manner. Mr. and Mrs. Livingston are spending the summer with Mr. Livingston's sister, Mrs. Henry Worthington Bull at "Sweetwater Farm," Smithtown, Long Island*

*Miss Hilda Holmes, the daughter of Mr. Artemas H. Holmes, was married to Mr. William Grace Holloway at "The Crossroads," Old Westbury, Long Island, the home of Mr. William Russell Grace, Mr. Holloway's uncle. Mr. Holloway is a son of Mrs. Albert F. D'Oench. Mr. and Mrs. Holloway have sailed for Lima, Peru, where they expect to make their home*

**SUMMER SEES CHARMING BRIDES, AMONG WHOM ARE MRS. LOUIS LIVINGSTON, OF WINNETKA, ILLINOIS, AND MRS. WILLIAM G. HOLLOWAY, OF NEW YORK**



Havelock Pierce



Charlotte Fairchild

**MRS. WALTER T. ROSEN AND HER DAUGHTER, LUCIE BIGELOW ROSEN**

*Mrs. Rosen, who was before her marriage Miss Lucie Bigelow Dodge, is the daughter of Mrs. Lionel G. Guest, of London, and the sister of Major John Bigelow Dodge, of the 63rd Machine Gun Battalion, British Expeditionary Force, who won the Distinguished Service Cross at Gallipoli before he was twenty-one. Mrs. Rosen is interested in British and Canadian War Relief, and in the American Red Cross, and the work of caring for families of soldiers*



*Queen Alexandra is here shown arriving at St. Paul's Cathedral on the occasion of the celebration of the silver wedding of Queen Mary and King George. In the carriage with her is her daughter, Princess Victoria*



*In order to be present at the silver wedding anniversary of Queen Mary and King George, the King and Queen of Belgium crossed the Channel by sea plane. This photograph shows Queen Elizabeth walking in the grounds of Buckingham Palace with Queen Mary. It seems very fitting that the King and Queen of Belgium, who have proved in so many ways that they have the courage and the spirit of high adventure, should be the first royal personages to make this flight*



©Central News Service

*(Left) This specially posed photograph, taken at Buckingham Palace, shows, reading from left to right, Prince Albert, who was formerly in the Navy and is now a lieutenant in the Royal Air Force, Princess Mary, Prince George, who is a midshipman, and Prince Henry, who is a cadet in an officer's training corps*

**THE KING AND QUEEN OF BELGIUM WILL GO DOWN ON RECORD IN HISTORY AS HAVING BEEN THE FIRST ROYAL PERSONAGES TO FLY ACROSS THE CHANNEL**

# FIFTEEN MILLIONS FOR THE BLUE TRIANGLE

*EDITOR'S NOTE—If you want to help the Y. W. C. A. to help the war worker here and in France, there are three things that you can do:*

*1. Read this article and find out who the woman war worker is, what she needs, and how the Y. W. C. A. is equipped to give it to her.*

*2. Be ready on November 11 when the Y. W. C. A. drive will be on for the $15,000,000 needed for the work of the next year.*

*3. If you are in a position to offer your services and would like to be trained as an emergency war-time social worker, write to Mrs. Dave Morris's Workers' Bureau, 600 Lexington Avenue, New York City.*

"BUT," said the First Editor, "these pictures aren't pretty." Work isn't pretty. War isn't pretty.

"But," said the Second Editor, "these pictures aren't inspiring. They don't show eleven million women doing anything." Pictures seldom do. The camera is sub-human.

"But," said the Third Editor, "these girls are so ordinary." Women are ordinary, most of them. Joan of Arc flamed once. This is just Martha, little Martha, common ordinary work-a-day, love-a-day Martha of the alarm clock—the war-worker, the piece-worker—who backs up the boys.

### EVERY TENTH IS A WAGE-EARNER

If you stood all good Americans in line—men, women, and children—every tenth one nowadays would be a wage-earning woman. There isn't a single gainful occupation listed by the census—and there are three hundred and three of them—in which women haven't been employed since the commencement of hostilities. There are vast concentrations of them in the big Government munition cantonments; there are forty-five thousand of them in Washington alone where the Government is spending ten million dollars to provide them with housing. There isn't a uniform, or a shell, or a ship, or a gain on the Western Front that this super-woman hasn't helped to make. Nurses, ambulance drivers, yeowomen, telephone operators, munition workers, farmerettes, Army-contract factory operatives, clerks, office assistants, and messenger girls, women conductors, and elevator starters, the ticket-taker at the subway, the coloured woman in the railroad yard—the endless line of the home defense guard of America stretches away and away to the horizon of one's imagination.

When the boys went into khaki, the Red Triangle of the Y. M. C. A. went into khaki, too. When the women mobilized, the Blue Triangle of the Y. W. C. A. enlisted among the first. Last year they spent five million dollars; this year they will need fifteen million, the greater part of it for Martha of the alarm clock. Not all of it is for use in America—the foreign work of the Y. W. C. A. is another story—but for the woman worker at home, there is no friend so energetic, so ingenious, and so tactful withal, as the "Y. W." The Y. W., you see, has had a good deal of practice in the last twenty-five years. It has learned, often through failure, just what the wage-earning woman needs. Briefly and officially summarized, it is this—"proper shelter, nourishing food, and satisfying play." Which three items, when one comes to think of it, are just about all the human race requires, in war or out of it. One naturally begins with the shelter, and in this connection—if one is initiated—one thinks of Mrs. John D. Rockefeller, junior, Chairman of the Housing Committee of the Y. W. C. A., whose modest little pamphlet entitled "Suggestions for Housing Women War Workers" made such an impression on the Secretary of War, to whom it was addressed.

To begin with, the Y. W. C. A. stood for permanent buildings — none of the beaver board and tar paper and hope-so construction. The National Housing Association in conference assembled had agreed that a man's efficiency depended directly on his living conditions, so why not a woman's? Give a girl a pleasant room in a beautiful building, and one had gone far toward disposing of that dread spectre of the manufacturer, "the abnormal labour turnover" which, in plain English, means the same thing as the housemaid's tendency to leave at the end of two weeks. But while men might or might not be advantageously housed in large groups, the Y. W. had concluded, judging by conditions in its two hundred pre-war boarding homes throughout America, that when it came to women, small groups were more easily managed. Young girls should be housed in units of one hundred and fifty at the most, with a big recreation building as the centre of each group of units. Older women are more independent. They should be in smaller groups. Coloured women should live by themselves with due provision for social life. Non-English speaking foreign girls should also be gathered in small groups and given the same educational advantages that the men of their families enjoy in the camps.



Marjorie Jones

*This group of "yeomen, female," from the Brooklyn Navy Yard, is watching an aeroplane before they start for the Y. W. C. A.*

All this and much more—sketches, plans, argument, and illustration—was to be found in the book of "Suggestions." But this wasn't enough. The Y. W. went ahead and built a model unit at Charleston for the girls in the Navy uniform factory which contains, besides the usual rooms, a roof garden and those two specialties of the Y. W., "beau parlours" where Martha receives her men friends and "kimono parlours" where she really and truly enjoys herself and her chocolates. Besides providing this object lesson in full blast, the National Board of the Y. W. C. A. mailed forty-five thousand copies of the "Suggestions" to mayors, chambers of commerce, presidents of women's clubs, and manufacturers, to whom it offered its services as consultant on the erection of similar buildings and as supply station for social workers to take charge of them. Mrs. Rockefeller's housing mail averages from fifteen to twenty letters a day, every letter of which is answered with as much care as though it came from Mr. Wilson himself. In addition to this, the busy Chairman of the Housing Committee works on blue-prints, worries over fire escapes, consults with local committees, and generally aids in keeping the subject of housing uppermost in the mind of the public.

But housing alone isn't enough. And in no case can it touch all the workers, some of whom live at home, others of whom board in private families. The Y. W. also specializes on the recreation centre where the hostess at the soldiers' parties isn't some condescending patriot, but just Martha herself (properly chaperoned, of course), in the person of those "honour girls" who have done well mentally and socially in the various clubs organized by a resourceful secretary. This is of immense advantage to Martha, since it not only disposes of the problem of amusing her, but provides in addition a joyous school where such of her as have not previously had the opportunity, may be taught to entertain. It is also of immense advantage to Jack Tar and Sammy Khaki who might or might not admire the condescending patriot, but couldn't possibly marry her, while as to Martha—see any Y. W. secretary when she feels like talking. While it is perfectly true that an occasional worker on gas masks may motor in to lunch at Sherrys, the majority, of course,—as is the case with the rank and file of any army—are not girls who have ever had more money or more chances for a good time than the Y. W. is giving them this summer.

### AN ANTIDOTE FOR RED PAINT

Community recreation is undoubtedly what makes a town out of a forest of bunk houses, as our friends the English discovered with their munition settlement at Gretna. Community recreation is also the thing to fall back upon in safe-

(*Continued on page 92*)



Press Illustrating Service

*The munition worker has long hours and a hard, sometimes nerve-wracking task. But she knows that she's a patriot and that the Y. W. C. A. waits for her at the end of a weary day*



*Mrs. John Blair, who has secured the consent of many New York employers to organize voters' classes for their employees, conducted one of the most interesting of the series on the stage of the Hippodrome for the benefit of an enthusiastic chorus*

# THE SCHOOL FOR VOTERS

## The Woman Suffrage Party of New York City Sets Out to Educate the Five Hundred Thousand Women Added to the Voters' List By the Passage of the Suffrage Amendment

THE day has gone by when a New York woman was classified as a blonde or a brunette and dated her new year from the first Sunday after the first full moon after the twenty-first of March when she acquired her Easter hat. In the new day which has taken the place of that antiquated era, the New York woman is classified as a Democrat or a Republican, and the time for which she waits with bated breath is the first Tuesday after the first Monday in November—otherwise, Election Day.

Last year New York State carried its Woman Suffrage Amendment by a majority of one hundred thousand. The Suffrage Party, instead of turning its headquarters into a tea room or a new Tammany Hall, decided to remain in existence, for educational purposes only, until it was assured that each new voter knew who she was, and why she was, and what she was going to do about it.

### WHO THE NEW VOTER REALLY IS

Perhaps that sounds easier than it is. New York isn't bounded on the south by Thirty-fourth Street, with a Wall Street postscript at the end of a roaring subway. New York consists mainly, in fact, of such districts as the New Yorker seldom visits at all. The problem of educating the feminine voter has as little to do with the Telephone Directory as it has with the Social Register. For the average addition to the voters' lists, strange as it may seem, is quite below the financial level recognized by the switchboard operator. The story, then, is largely an affair of mean streets and swarming tenements, but, as the women recognize who are brave enough and untiring enough to attack the problem, only by educating the uneducated and Americanizing the foreigner can the peril of these mean streets—a peril that is now doubled—be met by the rest of New York. As well-born American women, we can never out-vote the immigrant; we must make her an all-American citizen and voter.

The Suffrage Party found that there were five hundred thousand new voters in New York city alone. Two hundred thousand of them were foreign-born women whose citizenship has been acquired automatically because Giuseppe Belmonte or Abraham J. Isaacstein went out one afternoon and got naturalized. Many of these women didn't even know that their husbands had taken out papers at all, let alone the effect it had on them as wives. The new law, however, stated that any alien woman, naturalized through her husband and a resident of the United States for five years, was entitled to go into the sacred polling booth and take the sacred black lead pencil in her good right hand and make as many X's as her conscience demanded, provided she didn't attempt to force the same office on two different men. She didn't have to qualify as Giuseppe had done, by being able to speak English and by satisfying the court that she was of good moral character. She and Giuseppe were one; one qualifying was therefore sufficient.

For purposes of education—rather badly needed—the Woman Suffrage Party divided its energies into two eager and equal parts. One of them it called the Americanization Committee of the City of New York, with Miss Mary E. Dreier as Chairman, and the other, the Women Voters' Council proper, under the leadership of Miss Mary Garrett Hay, with Mrs. John Blair as Secretary.

To the hopeful lot of the Americanization Committee fell the two hundred thousand foreign-born women who must be reached largely through foreign language literature and foreign language classes. Lucia and Sonia and Rachel needed a good deal more instruction than that which had to do with the sacred booth and the sacred black lead pencil. They had landed at Ellis Island, to be sure, but their conceptions were those of Warsaw or Palermo. One of the initial steps in the Americanization campaign was to inaugurate a series of "first voters' parties" on the lower East Side.

"But how did you get the names?" the Secretary of the Committee was asked. "They hadn't registered, had they?"

"Oh, no," said Miss Esther Lape serenely. "But we had the list of men voters and we took a chance on their being married—a fairly safe chance to take down there, you know."

### YOU VOTE—I VOTE—THEY VOTE

Rachel was one of the invited. Sixteen years ago when she first got over being frightened by the sound of the Second Avenue L, she went out and bought a pair of corsets from a push-cart man. She hadn't worn them but once, yet to her mind the very possession of them made her an American. She'd never been invited to an American party before, however, and, though years had made their subtle changes in Rachel, those American corsets simply had to be worn. Abraham came home in time to witness the transformation and was told the reason for it.

"Voters' party? But you wasn't no voter,

(*Continued on page 96*)



*Miss Downing, Miss Sands, Mrs. Alexander Dallas Bache Pratt, and Mrs. Reginald Vanderbilt are here shown at Bailey's Beach, Newport. Mrs. Pratt is wearing an unusual and striking costume with a large shade hat*



*Mrs. Sydney Breese, who before her marriage was Miss Elizabeth A. Morton, is summering at Southampton*



*Mrs. J. Francis A. Clark is here shown receiving her guests at the Red Cross children's play, "The Stolen Princess," which was written by Mrs. Clark; the music was composed by her sister, Miss Dorothie Bigelow*



*Mrs. Hermann Oelrichs and Mrs. Charles W. Carpenter, junior, are seen chatting at Bailey's Beach. Mrs. Oelrichs spent the winter at Palm Beach but is now with her son, Lieutenant Hermann Oelrichs, who belongs to the Naval Reserve and is stationed at Newport*



*Miss Grace Vanderbilt, who recently made her début at Newport, is one of the few girls who have been brought out since the war. Her father, Brigadier-General Vanderbilt, and her brother, Private Cornelius Vanderbilt, junior, are home on furlough*



*Mrs. John M. L. Rutherfurd, who spent much of last winter at Palm Beach, is now at Southampton*



*Miss Cathleen Vanderbilt was one of the programme girls at the Red Cross play, "The Stolen Princess"*

**SOUTHAMPTON HAS THE CHARM OF NEARNESS TO NEW YORK; BUT NEWPORT STILL DRAWS A FAITHFUL COTTAGE COLONY**

© Western Newspaper Union

# FRENCH COATS *may be* BOUFFANT *or* SLIM



JENNY

*This isn't a picture from the days of "Mrs. Lincoln and the ladies of the Cabinet" in bouffant skirts and tight bonnets. It's the newest of French coats in blue velveteen with bands of grey squirrel around the deep shawl collar and turned-back front panels. The full sleeves are persuaded into squirrel cuffs finished with deep tabs of navy blue grosgrain ribbon, and a belt of the ribbon goes around light-heartedly and ties at one side with long ends hanging almost to the line of grey squirrel that bounds the coat*

COATS FROM GIDDING

*This slim coat runs a straight course in black velveteen with tight bodice and shirred skirt. There are big tucks and little tucks in rows all down the skirt, and that Parisian favourite, monkey fur, rises to lofty altitudes in collar and cuffs*

GEORGETTE

*This coat couldn't make up its smoke velours mind to anything so stupid as consistency, so it chose the fitted bodice of the moment and the shirred skirt of yesteryear. The deep shoulder collar and the small but unusual cuffs are of Hudson seal*

PREMET

**A VOLUMINOUS KIMONO COAT IS ONE EXTREME OF THE WINTER MODE IN PARIS AND A STRAIGHT TIGHT SHEATH IS THE OTHER**

MODELS FROM BONWIT TELLER



PAQUIN

*Many a true coat is made like a dress this season. This example of the prevailing fashion is made of taupe grey velours with a deep cape-collar of Hudson seal. It fastens at one side of the front and ties at the waist with a narrow velours belt. The collar may be worn as shown in the sketch or wrapped tightly about the neck to form a short draped collar*



LANVIN

*Lanvin has her own ideas of how coats should be made just now, and the results justify her confidence. The straight tight lines of this coat of brown velours with a draped collar of nutria are accentuated by the deep tabs of the upper part of the coat, which fastens from the neck to the waist. The skirt of the coat is trimmed with groups of tiny tucks*



*The loose kimono lines which find expression here in green velvet, are the newest of all the new lines that Paris has evolved for this winter's coats. The slight fullness is shirred into groups at each shoulder, and the deep yoke is outlined by cordings of the velvet. The sleeves, which begin at the elbow, are shirred into narrow cuff-bands. The coat, finished with a deep collar of nutria, is fastened at the neck in front and then drapes about the figure and remains closed without further fastenings*

CHÉRUIT



CHÉRUIT

*Squirrel, which is one of the fashionable furs for autumn, is used for the over-collar of this slim coat of taupe velours. Narrow cordings of velours trim the sleeves and belt and make triangles on the wide box-pleats at either side of the coat, the tops of which form pockets. A narrow shoulder-cape of the velours is shirred at the neck and hangs to the waist*



*The theatre costume has been evolved to meet the needs of the woman who wishes to be inconspicuously dressed for the street, for tea, for the matinée, or for the theatre after informal dinner. It is a type of costume at once simple and elaborate, as one can see in this gown of black satin finished at the neck with a narrow shawl collar of écru Georgette crêpe delicately embroidered with gold thread. A satin underskirt has a deep band of broadtail; costume from Gidding*

*The coat designed to go with the black satin gown at the left is of warm tan velours, straight, long, and made in two sections with big pockets where the sections join. A belt that begins at one side under the arm winds across the back and fastens with smoked pearl buttons, and a deep sailor collar of broadtail develops straight front pieces that cross over and fasten at each side. The band of broadtail to match this collar is all that can be seen of the skirt, under the long slender coat*

*This fair lady divides her enthusiasm between black satin and sand coloured duvetyn. She also fancies the idea of seeing herself coming and going in these two sketches. In the first she wears a coat of satin and duvetyn over a duvetyn skirt. The coat fastens at the front, has a wide crushed belt of the satin, shows black satin panels finished with deep squares of the duvetyn, and elects deep cuffs and a high collar of monkey, no less popular in New York than it is in Paris*

*Facing the audience, she drops her coat and appears in her frock with its square-necked black satin waist covered with a sleeveless bodice of sand coloured Georgette crêpe run with fine braid of the same shade and showing the long, tight, snug-wristed sleeves so characteristic of the season. A belt of the black satin marks the waist-line and open darts under which more black satin lurks in shadow lend interest to the top of the long narrow slim-lined skirt; costume from Mollie O'Hara*

**MANY NEW YORK WOMEN WILL WELCOME A TYPE OF COSTUME DESIGNED FOR WEAR AT**

**LUNCHEON, ON THE STREET, OR AT DINNER, AS WELL AS FOR THE THEATRE AT NIGHT**



Frances Benjamin Johnston

*In spite of the fact that there is a large house on their Greenwich estate, the owners often prefer to open this cottage for week-ends instead*

# AN IDEAL HOUSE FOR A WEEK-END

## All the Old-World Charm of a Caldecott Illustration Lurks in the Lines Of This Week-end House, Originally Destined for a Gardener's Cottage

AN institution which has apparently come to stay is an ingenious combination of a compact town apartment and an idealized camp where weary city folk may enter late Friday afternoons, to find a haven of rest over Saturday and Sunday, with no more elaborate preparations than simply turning the key in the lock and switching on the electric light. A happy accident is responsible for one of the most perfect and delightfully appointed of these week-end retreats, a house of dreams, tucked away on the wooded bank of a brook which threads its way through the wild acreage of the estate of Mr. and Mrs. Elon Huntington Hooker, at Greenwich, Connecticut.

The Hookers have always been enthusiastic lovers of the country, and especially of English country life as exemplified in its best traditions, a fine blend of dignity, beauty, and comfort, mixed with true hospitality. In their search for an out-of-town residence, they acquired an old colonial house with some twenty acres of ground, once the Lanier homestead, in the wooded heights of Rock Ridge.

### THE BIG HOUSE ON THE HILL

The old house was remodelled and extended under the plans of McKim, Mead and White, the new construction being of granite field boulders, carefully selected for richness of colour. Next came the furnishings of the house, chosen with great discrimination, many of the most cherished treasures having been secured on motor trips through remote English villages where often the ardent collector could take away in the tonneau of his car rare pieces of Chippendale or Heppelwhite furniture.

While the house was under construction, plans were made for the out-buildings, and a lodge at the lower gate, to be built of granite field stones also, was designed as a gardener's cottage. The owners came to camp out in the cottage, awaiting the completion of the Big House on the Hill, and the experience developed so many pleasant possibilities that it was decided then and there to provide other quarters for the gardener and to keep the picturesque lodge always as a playhouse for the family and their friends. Architecturally it is a delight to the eye, perfect in its proportions and lines, its squat chimneys and stone walls giving a feeling of solid comfort, and its red tiled roof a note of cheer. In spring time, it is gay with wistaria and rose vines, and its window-boxes glow with pink geraniums.

### THE LITTLE HOUSE AT THE LOWER GATE

The interior, under the inspiration of the good taste of the owner and Miss Gheen's suggestion for decoration, takes on a rare combination of charm, simplicity, and practical utility. A certain flavour of quaintness is obtained by the use of Early American designs and ornaments and of Old English furniture, so characteristic of New England houses in colonial times. Every article of furniture, from the living-room to the kitchen, belongs to the cottage, including a complete equipment of linen, blankets, and china, although the Big House is hardly more than a stone's throw away over the hill.

The floor-plans give three good-sized rooms on the ground floor and three bedrooms in the second story, with a sleeping porch and two bathrooms, and every detail is designed to give the greatest comfort and convenience for the least care and effort. The entrance is through a rose-covered white porch which might have come out of Cranford and which opens into a narrow hall. Here the walls are covered with an interesting old wall-paper which is an original impression, not a reprint. The design pictures hunting scenes of the late eighteenth century, carried out in brilliant reds, greens, and blues on a pale grey ground. The effect of this paper is most inviting and cheerful.

### THE LIVING-ROOM OF THE LITTLE HOUSE

On the left of the entrance is the living-room, which is also the owner's bedroom. The walls are plastered and painted in a soft neutral tint, while the prevailing note of the furnishings is a rich mulberry, a particularly delightful colour. A very curious old American linen, printed in New York State early in the last century, is used for the valances and covers of the walnut day-bed, and the complete pattern of the print is framed and hung as a wall decoration. Be-



*In the living-room, which is also the owner's bedroom, early American designs and ornaments and Old English furniture are combined, as they were in Colonial times, with the idea of achieving the quaintness, simplicity, and comfort which are the perquisites of the small house*

*(Right) The children's room is so fortunate as to have one of those decorative old-fashioned Franklin stoves which used to project such welcome heat into chilly New England houses*



*(Below) A curious old American linen, printed in New York State early in the last century, is used for the covers of this walnut daybed. A complete pattern of the print, framed and hung on the wall, shows General Washington in a chariot drawn by leopards, guiding his country to liberty, while the news of American Independence is being trumpeted through the world. The mantel is a reproduction of an old English design, and on its narrow shelf are two dolphin candlesticks of emerald green glass*



Frances Benjamin Johnston

cause of its subject, it is called the "George Washington print." An elaborate allegorical design stamped in soft mulberry tones on the creamy linen ground shows General Washington in a chariot drawn by leopards, guiding his country to liberty, while the news of American Independence is being trumpeted through the world. Below stands Benjamin Franklin, with Columbia and her starry shield, leading to the Temple of Fame. The old linen print is historic, and other pieces from the same blocks are preserved in the Metropolitan Museum of Art. On either side of the framed piece of linen are bell-pulls made of old mulberry wool trimming.

The wooden mantel is a reproduction of an old English design, and above it is a delightful old mirror, with gold frame and painted top panel. On the narrow mantel shelf are two dolphin candlesticks of Early American glass, a fine emerald green in colour. A hooked rug, with quaint designs of flowers in deep mulberry tones makes a gay spot in front of the fire place, while the cushioned chair and settee are upholstered in a woven material made on hand looms and following the pattern so often used in early New England homes. The curtains are of heavy natural coloured Russian linen and, like the valances, are trimmed with a netted and tasselled fringe, copied from an antique piece. The effect of the whole room is delightfully restful and inviting to a weary visitor from the city, in search of a bit of serenity.

Across the hall, on the right, is the dining-room, which is remarkable for its decorative treatment and simple execution. An early American room of the seventeenth century was the model for this charming interior, with its panelled walls, beamed ceiling, and corner cupboards, all made of pine, but so cleverly stained, waxed, and rubbed, that the woodwork has much the appearance of fine old walnut. The table, chairs, and Welsh dresser are Early English pieces, also of the seventeenth century period, and were among the owner's "finds" on her Old Country excursions. The chair cushions are covered with hand-woven material, copied from an Early American design and tied on with cords and tassels. An old Dutch marine painting hangs over the mantel, appropriately flanked by Dutch ginger jars in blue and white with wrought brass covers. A charming touch is found in the hammered iron of the latches, hinges, and other hardware, which is entirely consistent with this type of interior.



*Among the owner's "finds" on motor trips through England, were the table chairs and Welsh dresser which give this dining-room its charm*



*The hall wall-paper, which is an original impression and not a reprint, shows hunting scenes of the eighteenth century, carried out in brilliant bright colours*

The built-in cupboards, the details of which are perfectly carried out, are undoubtedly the most interesting things in the room. They are not only an important architectural feature, but have great decorative value, as it is possible to display in them fine old pieces of china. A charming note of colour is added by the use of mulberry lacquer shades on a pair of antique brass lamps.

Opening directly from the dining-room, for economy of space and to simplify service in this eminently practical playhouse, is the kitchen, completely equipped with pantry, cold storage, electrical appliances, and cooking range.

In the up-stairs rooms, the keynotes are simplicity, comfort, and convenience. Each chamber has an open fireplace, and the children's room boasts an old time Franklin stove.

The sleeping-porch is most attractive, with enameled iron beds painted cream colour. The wicker chairs are also cream colour with a border of flat pink to match the calico covers on the beds and cushions.

Although the "Big House" may be closed for months in the winter, "The Cottage" is kept open the year round, and a surprising number of ways have been devised to enjoy its hospitality.



*A sleeping-porch, fresh and gay with cream coloured paint and pink calico covers, is included in the hospitalities*

Frances Benjamin Johnston

# FURNISHING THE SMALL APARTMENT



*This painted black armchair with gold decorations and a cane seat would be excellent in the living-room of a small apartment; $40*

## For the Woman Who Lives Alone in a Small Apartment, Vogue Suggests These Decorative Treatments for the Living-room and Bedroom



*An Italian commode would not only be decorative, but, since the living-room is also the dining-room, would be very useful to hold flat silver and table linen*

THERE seems to be a constantly increasing demand these days, because of the many war-time changes, for the *garçonnière*, or small apartment. An exceptionally large number of women are living alone now, for, besides the women whose husbands are in the service, there is the ever-increasing number of professional women, since many women who have never considered going into business before have made their début in the business world since America has gone into the war.

To meet the demand thus created for smaller dwellings, many old New York residences have been reconstructed and changed into small apartments, and frequently the question arises as to the best method of decorating apartments of this type. With this problem in mind, we have planned a living-room and bedroom for a woman living alone, selecting the furniture and decorations with infinite care. These suggestions will, we think, be helpful, as all the articles illustrated are actually available in the New York shops.

### CHOOSING THE LIVING-ROOM FURNITURE

In considering the many schemes for the living-room, a variety of colour combinations presented themselves, any of which may easily be substituted, if desired, for the one finally decided upon. We have assumed that the apartment owners, as is usually the case, will allow the decorator to choose the colour for the background, and, in this instance, the palest shade of delicate grey green was selected for the walls and the dark walnut for the floors; or the walls might be the warmest grey with darker grey rubbed into the mouldings. Something of the spirit of the 18th century is visible in the mise-en-scène, yet it has not been planned to make it in any sense a period room, but simply to infuse into it some of the restfulness and individuality of that distinguished time.

The real inspiration for the room was the little settee chosen for the living-room, for its graceful curves have obviously more distinction than the ordinary davenport. It is very well made with a thick, soft, down cushion and a carved mahogany frame of Louis XVI design. This could be used at one side of the fireplace, covered with heavy, yellow, lustreless taffeta, and completed with small shirred cushions of the grey green taffeta. The same yellow taffeta is to be used at the windows for over-curtains, with a straight valance guiltless of any trimming. The under-curtains are to be of cream coloured net, with a wide hem.

Opposite the little settee is placed a small but comfortable armchair covered in printed linen of particularly lovely design—pastoral scenes in delicate mauve on a natural linen ground. This same chintz with its quiet scenes is used on the threefold screen in back of the little settee. The small fat stool, the most comfortable down-cushioned affair imaginable, has a green and yellow striped fabric on it and completes the fireside group with the exception of the essential small tables and lamps.

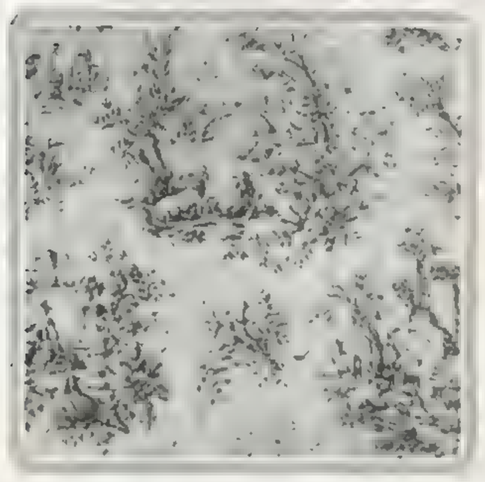
One of these tables is a tiny Queen Anne walnut piece of graceful design with delicate inlay. The other is also of walnut, oval, with lyre-shaped supports and gilt decoration. This little table is just about the right size, when opened, to hold the afternoon tea-tray comfortably. It ingeniously turns its top, which divides into two flaps, so that the table becomes a narrow rectangle when not in use. The urn-shaped lamps are both of tin, painted a pale yellow and banded in faded blue, and these have painted lamp shades with grisaille

(*Continued on page 94*)

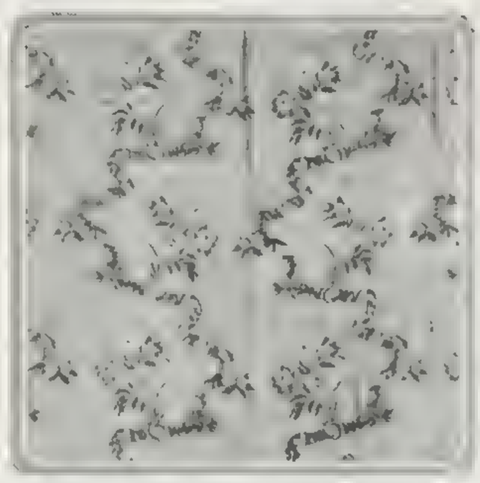


*A walnut stained Italian desk-chair offers an alternative to the painted furniture so prevalent of late years; $25*

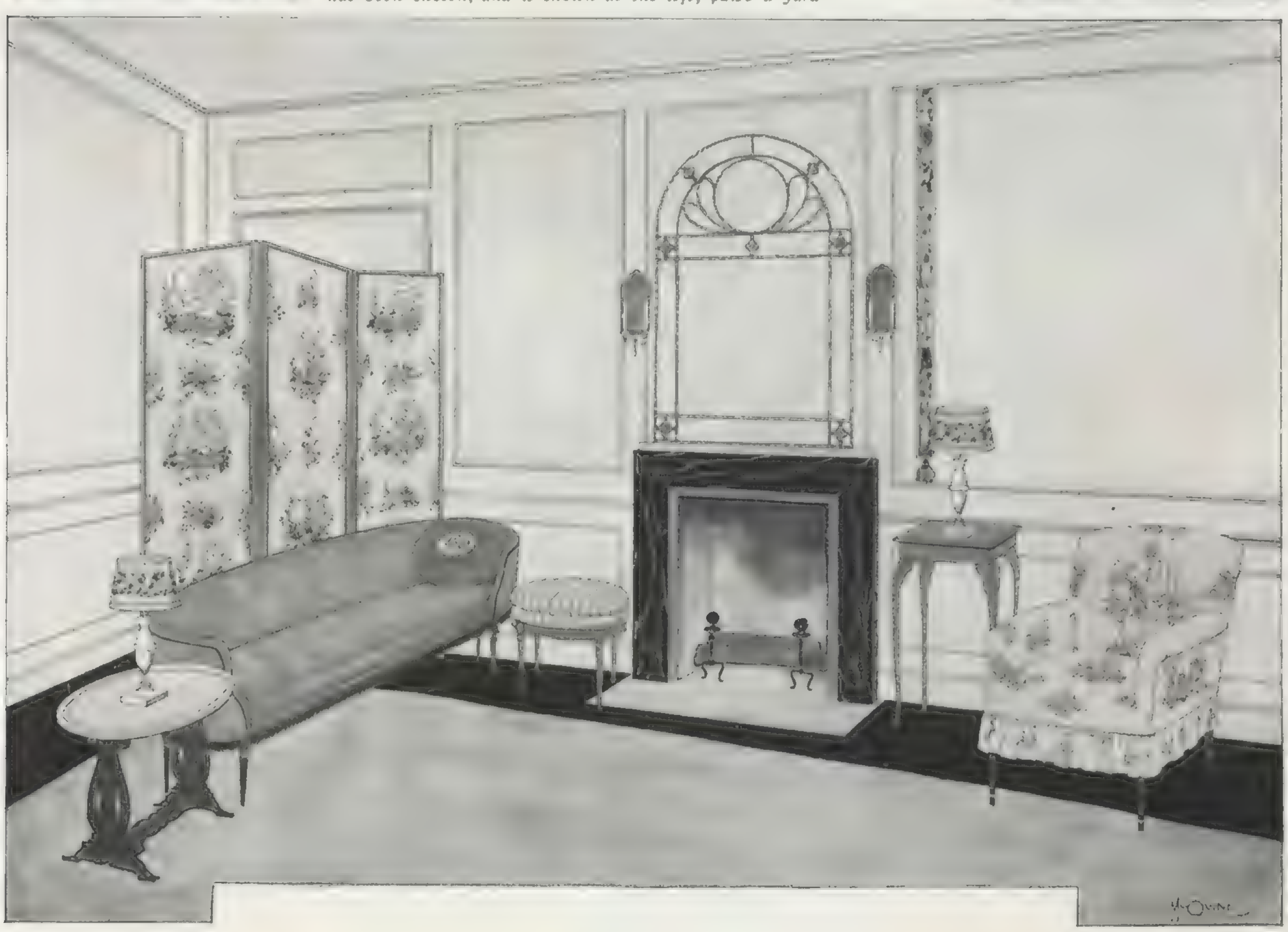




*The fat-armchair at the right takes the place of the usual "chaise longue" for which there is scarcely space in the bedroom of a small apartment. The bedroom chintz shown below at the right is printed in pale rose flowers and has a fawn coloured ribbon winding through a pale grey ground; $4.10 a yard. The day-bed is especially graceful*



*The living-room has been treated with the idea of giving a restful effect of space. The other end of it is shown on the opposite page. For the screen and the armchair a chintz with pastoral scenes in mauve on a linen ground has been chosen, and is shown at the left; $2.10 a yard*



# SEEN *on the* STAGE

## War Is the Subject Which Now Intrigues Playwrights

By CLAYTON HAMILTON



Ablie

*Everybody knew that Fay Bainter was a charming actress, but "The Kiss Burglar" discovered her as a musical comedy star*



©Beidler

*Blanche Yurka does a fine bit of acting in "Allegiance," by Prince and Princess Pierre Troubetzkoy (Amélie Rives)*



Ira L. Hill

*Grace Carlyle plays the leading woman's rôle in "The Blue Pearl," which opened the Longacre Theatre this season*



Campbell

*Regina Wallace plays the girl in "Friendly Enemies," a war play with the loyalty of Americanized Germans as its central interest*

ONE of the wonders of the world is the new great spirit that has been developed in this country under duress of the war. We have ample reason to be proud of our practical achievements in the last year and a half. In April, 1917, when we tardily acknowledged that the Imperial German Government was waging war against us, we had no army, as troops are counted nowadays; yet, in less than eighteen months, we have levied, trained, transported, and equipped an army of two million men, now fighting gallantly a quarter of the world away and assuring the enemy at every stroke that other millions from America will come across more quickly. In April, 1917, we had no mercantile marine, as ships are counted nowadays; yet, already, we are launching in one month more tonnage than we used to launch in any year before the war. But these and many other practical accomplishments might have been expected logically from a people long accustomed to carry out commercial undertakings on a monumental scale. What could not reasonably have been prophesied and may therefore be regarded as a theme for wonderment is the development, within so brief a period of time, of a national spirit almost unexampled in poetic elevation and religious earnestness.

### A NATIONAL CHANGE OF HEART

When the Huns broke loose in Europe, in August, 1914, we were pitifully unprepared for war; and, despite the warnings of several of our leading citizens who happened also, by virtue of a wide experience, to be citizens of the world, we persisted in our policy of unpreparedness for more than two years and a half. To the world at large, and even to ourselves, we appeared to be lacking in "guts"—if a commentator may employ a venerable Anglo-Saxon word that was frequently used in conversation by so exquisite a poet as Lord Tennyson. When the Belgians died at Liège for an idea, we told ourselves that it was our duty to maintain neutrality of thought and sentiment between right and wrong. When the Cathedral of Rheims was bombarded without military reason, we told ourselves that a cathedral was only a building and that Rheims was three thousand miles away. When one thousand one hundred and ninety-eight non-combatant passengers on the Lusitania—including many women, children, and babies from America—were violently sent to "visit the bottom of the monstrous world," we told ourselves that we were too proud to fight. For nearly three years, we seemed not only to lack guts but to lack, as well, an ordinary feeling for morality. In this respect, we were psychologically unprepared for the crisis that was coming to us; for it must always be remembered that modern wars are won, not by a preponderance of men, nor even by a preponderance of machinery, but by that spiritual asset which is defined by military critics as a preponderance of morale.

### THE PRESIDENT'S POLICY

Throughout his first administration, President Wilson prided himself upon the theory that he ought to be a follower, and not a leader, of the public. He "kept his ear to the ground"; and, listening attentively, he decided, at the moment, that the American people knew nothing of the scrap of paper which had guaranteed by solemn contract the immunity of Belgium, felt nothing in regard to so poetical a matter as the sanctity of Rheims Cathedral, and cared comparatively little about the babies of the Lusitania. In the third instance, it may now be said with certainty that he underestimated, at the moment, the suddenly awakened power of the moral indignation of our public. Yet, from the political point of view, his policy of "watchful waiting" had been astutely formulated. Its purpose, as a well considered piece of pragmatism, was indicated clearly when the President was proposed for re-election on a platform whose chief plank assured our citizens that he had "kept us out of war." It is now apparent that the dangerously heavy vote against him

was occasioned by that very plank; but, at the moment, the party in power judged the country to be pacifistic. Before the votes were cast on the first Tuesday of November, 1916, Mr. Wilson knew that war was unavoidable; yet, at that time, he underestimated the reaction of the public to such an extent that he seemed to be afraid to take the country into his confidence.

This opinion of the facts is not expressed with any purpose to criticize our President adversely. His theory that it was not his duty to lead the public into war, but rather to wait at any cost until the public forced him to take the epoch-making step, was idealistically sound; and, if he erred at any point, it was only that, in following the public, he waited over-long and allowed himself to be outdistanced by the nation. In keeping his ear to the ground, he accepted the estimate of the American people that was currently reported at the time.

### THE HEROIC MOOD

Yet, so soon as an admission of a state of war had tardily been passed by Congress, our people proceeded immediately to surprise the President, to surprise both supporters and opponents of his policy of watchful waiting, and to surprise the world at large, by the exhibition of a moral unanimity of spirit and exaltation of mood that was absolutely unexpected. Our noisy pacifists and obstreperous pro-Germans ceased suddenly from troubling. We adopted conscription without argument, accepted unprecedented taxes without protest, and loaned all our ready money to the Government with manifest enthusiasm. Two millions of our drafted youths accepted their immediate selection for service as an honour and a privilege; our millionaires closed out their own affairs and went to work at a dollar a year; and our poorest citizens began at once to save their money for the purpose of buying Liberty Bonds and War Savings Stamps. This quick reaction to an instant need —unexpected as it was tremendous—proved at once that this country had been, for many years, not dead but only sleeping and had been misjudged and underestimated, both by those who loved her most and by those who loved her least.

When war was declared, the ill-considered prophesy of the pacifistic Mr. Bryan was almost literally realized; for millions of people seemed to spring, in spirit, to the colours over night. This reaction did not, by any means, result from a mere resurgence of that ancient incentive of nationality, or "patriotism," which has logically been decried, in recent generations, by the advocates of the newer and larger sentiment of inter-nationalism. It resulted from a sudden cognizance, made common by some miracle in a single moment to a hundred million people, that the purpose of this war was, in the inspired phrase of Matthew Arnold, to "make reason and the will of God prevail."

History holds no precedent for the motive of the United States in entering this war. Alone among the warring nations, we have absolutely nothing to gain from the completest victory. The war was launched by Germany and Austria because they were greedy for gain, and these powers were subsequently joined by Turkey and Bulgaria because of their ambitions for aggrandizement. On our side, Serbia went to war to defend her national existence; Russia went to war to protect a minor Slavic state and to prevent a drastic tilting of the balance of power against the Slavs in Eastern Europe; France went to war in response to the requirements of her treaty with Russia and also to a more insistent need to defend her borders against an aggressive neighbor that had previously robbed her of Alsace-Lorraine; Belgium went to war upon a point of honour, to defend her national integrity; England went to war because of her guarantee to Belgium and because her own position would have been endangered if Germany had been permitted to trample over France;

(*Continued on page 104*)



Baron de Meyer

*Mme. Yorska, whose charming personality is as well known to the American theatre as to the French, is another actress who is deserting the stage for the screen. Her plans for the next two years include a trip to the South Seas, where she will make some unusual pictures based on ancient Biblical stories*

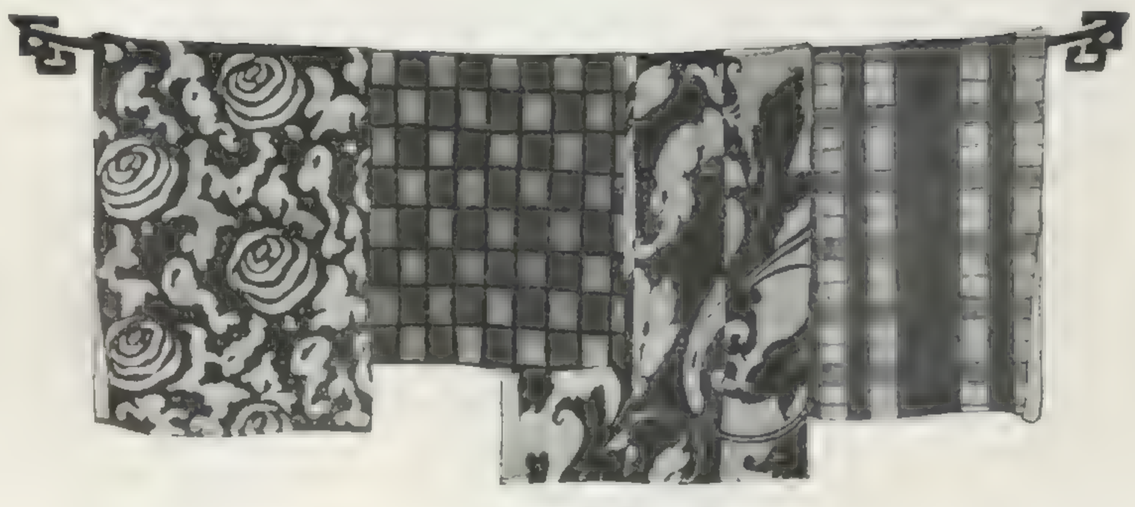


Alice Boughton

*Virginia Fox Brooks is the talented actress who does several interesting bits in the "Passing Show of 1918," a musical production in two acts and thirteen scenes (one of which shows the bombing of London by aircraft in a highly realistic manner), and deservedly called the "big extravaganza"*

# FACTS ABOUT FABRICS

THIS season it behooves any one who writes about materials, and who writes with sincerity and a familiarity with market conditions, to start with this earnest admonition, "First catch your material." For that is the supremely important thing. If you see anything you like and it looks reasonably trustworthy in character, buy it. Don't stop to quibble or you will undoubtedly be lost. You will find many things in the market, but of very few of them is there enough to go around. This condition applies with special force to woollens, but it also applies to everything else. If you are partial to plum colour and you see anywhere, at any time, a length of plum coloured material, buy it. Do not think that you may get a more lustrous piece a little later on or that it would be well to wait for a lighter or a darker shade. In these times all will be lost by waiting, and by procrastination the woman who ordinarily wears brown may be obliged to go about, the winter long, in green.



*The charming colourings in these four distinctive types of silk and satin are proof of the newly acquired skill of American dyers*

### THE SCARCITY OF MATERIALS

By glancing at the well-stocked shelves in the shops, one does not realize this shortage. It is only when one starts out after a special shade or quality that the scarcity of goods is apparent. As far as is possible to forecast fashions in a season such as this, when all things are evanescent, it seems safe to predict that high lustre satins will be the substance of many of the smartest new afternoon and evening gowns. Wool-back satins have almost the formality of silk-back satins, and they possess more lasting wearing qualities. Velvets, velveteens, and chiffon velvets are extremely fashionable, and these are in some measure being used as substitutes for wool, because of their warmth. In these days of semi-heated houses people are once more reverting to first principles, and women are again considering the warmth of indoor clothing. Plaid velvets in bright colours are considerably in demand, but these are usually combined either with plain dark blue, black, or brown velvet, or with a plain dark-toned wool. Short velvet jackets reaching just below the hips have been fashioned by smart designers to be worn with skirts of dull-toned plaid wool, and the effect is very attractive. Scotch plaids, featuring the colours of the Scotch fighting regiments, the McAlpins, Forbeses, Carlisles, McKinleys, and Grahams, are among the various novelties offered by one of the best Fifth Avenue shops. Duvetyn, cashmere velours, silvertone, and wool velours are used for some of the warmer suits and coats, and tricotine is used considerably for the lighter weight garments.

Tricolette has come very much to the fore as a dress material. A number of new afternoon frocks, on the order of a very beautiful model of black tricolette which Callot brought out last season, are being sponsored by well-known American designers, and these are particularly good for wear under a heavy coat as they do not muss and are not so bulky as to distort the lines of the outer garment. Heavy coarse jersey is also being used for frocks, and there is a new fish-net jersey which has just come from Paris and which promises to have quite a vogue. Among the novelties in the more formal silks are new metal brocades, the weaves of which are replicas of the coats of mail worn in mediæval days. These are interesting and distinctly new.

At the left in the sketch at the top of this page is shown a new Moon-Glo taffeta in which two shades of greyish brown, one light and one dark, are combined. The colouring of this material is very charming. Next to it is yarn-dyed (a term meaning that the material has been dyed before weaving and is therefore better) satin check in dark mauve and green tones. The pleasing subtlety of colour shows the skill to which American dyers have advanced in producing soft lovely tones. Next is a brocaded moleskin satin, a new material which suggests this fur by its colour and appearance, in which a dull stripe alternates with a lustrous one, and at the right of the sketch is a gros de Londres with a satin stripe checkered in green, rose, mauve, and yellow. A skirt of this material is very smart combined with a coat of plain velvet or velours.



*These pussy-willow taffetas and indestructible voiles are certain to win popularity by their unusual new designs and attractive colours*

### NEW AMERICAN DESIGNS

Several new designs in pussy-willow taffeta and indestructible voile are shown in the sketch in the middle of the page. At the top is a new Javanesque pussy-willow printed in black and yellow on a dull blue ground. To the right of this is a soft dark blue pussy-willow taffeta printed in irregularly criss-crossed stripes of jade green, rose, and black, suggesting tangled grass. To the left, below this, is an indestructible voile printed with oblong blocks of

(*Continued on page 112*)

# FAMILIAR FURS IN NEW FRENCH FORMS

## Small Inexpensive Furs, Scorned in By-Gone Peaceful Days, Will Warm the Smart Parisienne This War-time Winter

FURS have gone up so much in price, of late, that most people would be forced to get on without them in these difficult times, if it weren't for the fact that a variety of new skins have suddenly appeared upon the market, skins which are very reasonable in price and which, I suspect, are furnished by the charming little white rabbits which swarm in such numbers on our lovely French farms. We tell this in confidence, for the fur in question is so well prepared that no one, not even the farmer, admits that he recognizes it. Many new coats have collars and trimmings of so-called mole, otter, or similar fur, and if one has faith enough, one accepts these names without a question.

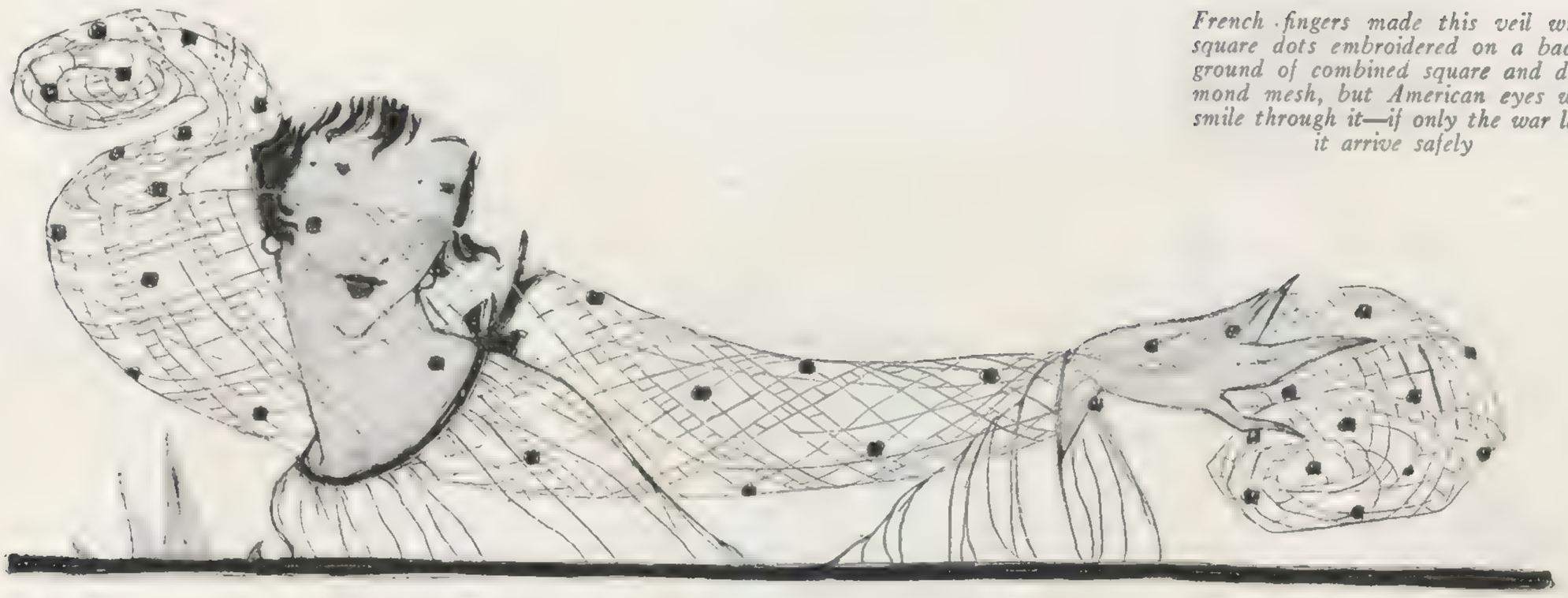
The genet, a sort of wildcat, but having a less conspicuous coat, will be much used for collars and cuffs. Fisher will replace zibeline fur stoles, and Siberian dormouse will be worn with inserts of muskrat or imitation otter. On our dresses, castor (or a fur which passes as such) will be seen more than any other, except perhaps monkey fur, which has been much worn as a summer trimming and will be quite as popular for winter. Mink will be the only rich fur which we will use with skunk, because it is the only one that is comparatively reasonable at present. Of course, silver fox and the other less costly Sitka foxes will always be the most practical to wear at any time of day or in the evening. They are almost a necessity in one's wardrobe, and no elegant womar would be without them, especially during a war winter.

Long coats will be made of squirrel or castor, since chinchilla, zibeline, and marten can no longer be had in these wretched times. Otter is replaced by muskrat, which will be used on long narrow coats for snowy days. The white part of grey squirrel has been utilized to line nurses' capes, for these brave souls need something warm when they go to the hospitals in the early morning hours.

Collars will be larger and higher than ever and fastened by a big fur button. The shawl-collar has also returned, after an absence of four or five years, and will be seen on many of the coats made in redingote style. This collar gives a long bust-line, especially when it is of a different colour from the material of the coat.

Muffs will be fairly large this winter. They will still be olive-shaped and rather full, although some flat ones are seen in wildcat and lynx—furs that should be used sparingly.

J. R. F.



*French fingers made this veil with square dots embroidered on a background of combined square and diamond mesh, but American eyes will smile through it—if only the war lets it arrive safely*

# DRESSING ON A WAR INCOME

*Note—For the duration of the war Vogue will conduct this department to meet the needs of the woman with a war-reduced income. If any special problem confronts you, write to Vogue, 19 West 44th Street, enclose a three-cent stamp, and it will answer without charge any individual question on dress, will suggest ways of altering frocks, assist in planning a wardrobe, and suggest patterns. Vogue will cut a pattern of any costume shown in this department at the special rate of $3 in size 36; other sizes, with pinned as well as flat patterns, $5*



*Frocks may come and top-coats go, but a well-tailored suit of this type goes on proving itself the best foundation for one's wardrobe*

AFTER all that has been said and done about a new silhouette—a longer skirt and a tighter one, and a longer coat—the first suits and dresses appear to be much the same as those of last season.. They are conservative to a degree, and the majority are of dark colours with odd bits of trimming. Straight and slim is the patriotic silhouette, and the greatest change by the American designers is a decided tendency toward longer skirts. Earliest indications point to the continued popularity of coats and one-piece dresses, a favoured combination of several seasons. This fashion is a true economy and especially so this year, as the white collar and cuffs are now omitted. Even the most elaborate dresses are collarless and cuffless, thereby saving laundry and, in turn, time. An added advantage is the fact that a cloth dress with a long top-coat naturally gives more warmth than the average tailored suit. It also offers greater variety. In fact, this is an altogether charming war-time fashion, and one which women will make use of for another season. at least.

### THE USEFUL ONE-PIECE FROCK

Combinations of materials are delightful in a one-piece dress. A frock which makes use of this fact is shown at the upper right on page 67. It is of broadcloth in a deep burgundy shade combined with black satin. The dress is outlined with embroidery in a simple design done in fine rat-tail braid, and it fastens at one side. Broadcloth makes the coat effect, while the satin is made into a flat panel at the front. A narrow belt seems to hold the two parts together and runs over and under the front sections of the coat. The buttonholes are "Frenched" or bound, in the black satin, and the buttons are of the burgundy coloured broadcloth. In a design of this type an old material may be combined with a new one with excellent effect. The lack of white collar and cuffs in no way detracts from the attractiveness of the dress, as one can readily see from the sketch. However, if one prefers it, an extra collar may be added. A small dressmaker will copy this dress to order, well tailored in any one of several colours, for *$75*.

Another tailored frock at the same price, *$75*. is suggested in the sketch in the upper middle on page 67. It is of navy blue serge trimmed with the smartest trimming of the season, black silk



*Separate furs need just such a background as this good looking and practical suit-for-all-occasions to make one appreciate them*



*The designer calls it a "first hat" for early autumn wear, but its style, material, and workmanship promise that it will be a late one, too*

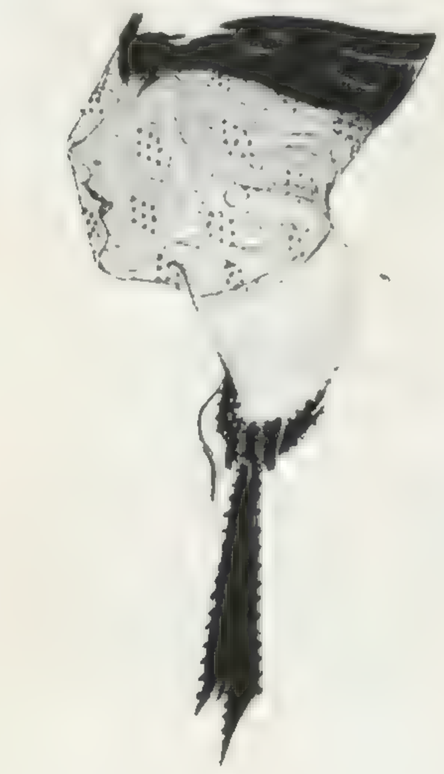
braid. Nothing could be simpler than the lines of this dress which slips on like a coat, if one cares to unfasten it all the way down the front. From a severe square neck, an extra section of the serge is braided, and this is outlined and softened by a picot-edged ruffle of écru coloured net. A belt of the serge with sections that are braided is used to confine the slight fulness. The sleeves are long and tight, and the whole effect is simple, severe, and youthful.

SUITS FOR ALL OCCASIONS

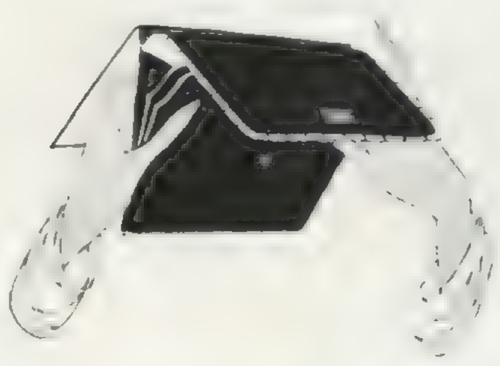
Many women prefer the severe tailor-made suit, no matter what the fashion is, rather than the one-piece dress and coat. A very pretty model of this type of suit is shown in the sketch at the lower right on page 65. It is one of those styles which are so practical for all occasions and one that is generally becoming. It is suggested in a smoke grey velours with no trimming whatever, and it is obviously designed to be worn with separate furs. Although very simple, this suit is not too severe. The coat, built on straight lines, has a slight tendency to go in at the waist, caused by the two deep tucks on either shoulder, back and front, finished with embroidered arrows. The tucks in the skirt of the coat begin with the embroidered darts and end in open pleats. The coat buttons at the neck and the waist. A well-tailored skirt on a narrow yoke with slight fulness is shown with the coat. This is a practical model, hand-tailored, and will be made to order for $85.

A model that is made on lines that never go out of style is shown in the sketch at the lower left on page 65. The length of coat shown in this design is the length generally adopted by the American woman, who seldom goes to extremes in her tailored clothes. In this suit, especially designed for the young woman of slender figure, navy blue velveteen is used with a deep shawl collar and cuffs of grey squirrel. There is little fulness about this suit, and the little there is, is confined in narrow tucks which run from each shoulder to below the waist-line, under the belt, and are finished with embroidered arrows in blue silk. The belt runs around the back of the coat on a low waist-line and tucks under at either side of the front. The fur collar narrows where the coat fastens at the waist with velvet covered buttons. The perfectly plain skirt is untrimmed except for a deep tuck up the front. This suit as it is described, well-tailored in a fine quality of velveteen and trimmed with grey squirrel fur, is priced $110.

Fur is used in a number of new and amusing ways this year, and the separate waistcoat illustrated in the sketch at the upper left on page 67, shows quite the newest and smartest way of all. The suit is suggested in a dark green velveteen with a waistcoat of nutria in natural beaver shade. The design of this suit is a particularly practical one for the woman dressing on a war income, for in gabardine or velours with a waistcoat of linen, piqué, soft silk, or



*From far-off France comes this cobwebby veil of two meshes combined under a diamond-shaped pattern of small chenille dots*



*This silver-trimmed purse of many pockets has that new old-fashioned air that so many of the newest accessories are striving to attain*



*Those wholly original pleats tucked under a silver disk make this bag newer than one dared expect a bag to be among so many competitors*

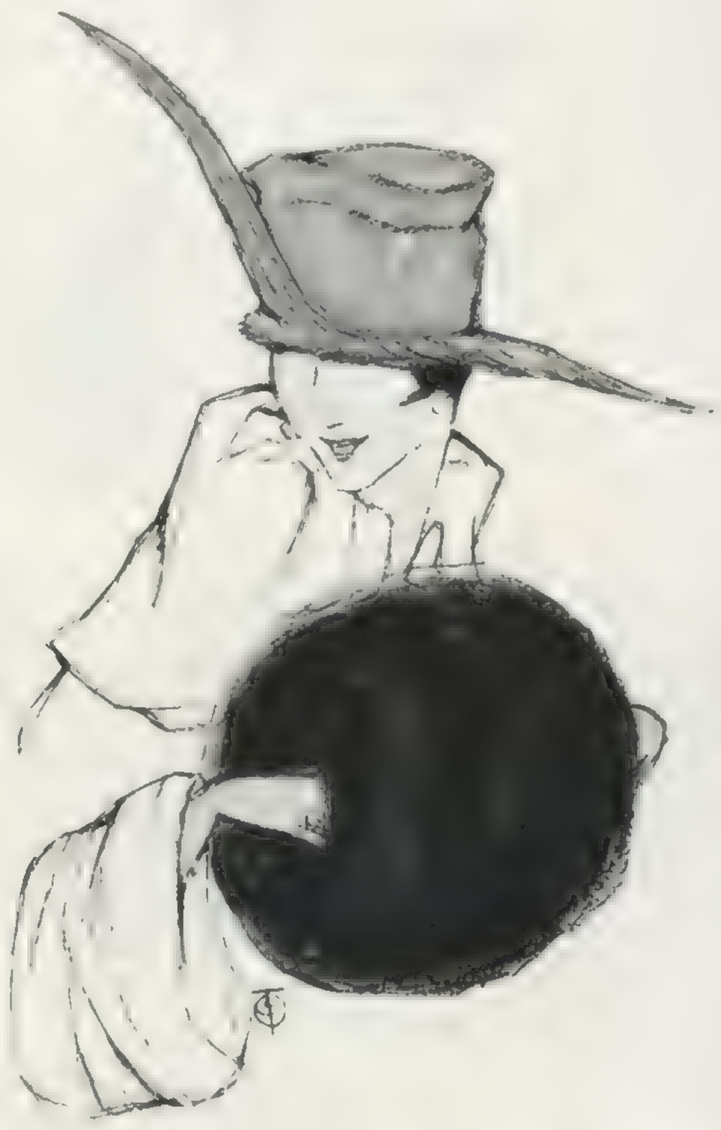
crêpe de Chine, this suit could be worn into the early spring. The coat is entirely separate from the waistcoat and is quite straight and unbroken at the back. The front, however, is belted and fastens at one side with one large velvet button. The waistcoat is made with a satin back and the line of fastening runs to one side. Two sections make the skirt which opens at one side and has slight fulness over the hips. A very good quality of velveteen is used and the nutria, too, is of a fine quality. The workmanship and tailoring is excellent. Charming combinations of colour and fur may be had, and the approximate price is $135.

"FIRST HATS"

It is difficult to choose an appropriate hat for early autumn wear and especially in these days when everything is limited in number. One New York millinery shop, however, located on one of the side streets, makes a specialty of first hats. The designs are not only wearable, but also new and very charming. One can always find a wide variety of colours and of trimmings, and the prices are very reasonable considering the style and the workmanship. These first hats range in price from fifteen to twenty-five dollars. Others are shown at higher prices, but the majority may be had at these reasonable figures. The various styles shown on these pages are typical of those offered by this shop. The hat at the lower right on this page is a small close-fitting toque of terra cotta beaver with a thick rolled edge and a fancy of terra cotta feathers at the side front. This hat was inspired by one of the early French models and is actually an improvement on the original. It may also be had in navy blue, green, or black. The price is $25.

A close up-turned turban in black satin antique, shown in the sketch in the lower middle on page 67, is faced with short curled strands of the popular ostrich, which lie in a feathery fur-like mass across the front of the hat. The turned-up section of the front and the turned-up section at the back meet in points at either side, and these points are slit open, showing a semi-deep straight crown. For wear with the first tailored suit or dress this hat is an excellent design. It is small and chic and will take any type of veiling. Such a hat is smart enough for an afternoon occasion and simple enough for early morning wear. It may be purchased for $25. A hat that might be termed military in shape, were it not so feminine, is of black velvet and is sketched at the upper left on this page. The effect is three-cornered, although there are four sides, and in each point of the brim are small curled ostrich tips running from the edge to the top of the brim and curling over. This hat fits the head closely and is a practical design for all-season wear and for all occasions. It is priced at $25.

A bag that is really new and a happy relief from the draped affairs that we have used for the past two or three seasons is shown in navy blue faille and sketched in the lower middle on



*This little hat took all the best points from a French model, added some of its own, and announced itself ready for the first autumn days*



*"Fur" and "waistcoats" are two important words in the autumn fashion vocabulary, and a fur waistcoat, on a suit, has all the prestige of both*



*Of course, almost everybody knows that a smart blue serge frock is the "Lady from Philadelphia" of a well-dressed woman's wardrobe*



*The combination of satin and wool stuffs, the absence of collar, and the long skirt are all reasons for inviting this smart frock into one's wardrobe*

page 66. The silk lies in soft pleats that narrow into a central point at one side of the oval shape, where there is a monogram disk of sterling silver. The frame is of silver and the bag is lined with pale yellow silk and finished with a mirror and a change purse. A bag of this sort is expensive, but with care it will last for several seasons, so new and smart is its style. This bag is merely a suggestion, as it is probably too expensive for a woman to purchase on a war reduced income. If, however, she takes a bag of this kind as a standard, she cannot go wrong in her choice.

### A DISTINCTIVE PURSE

A purse that takes us back to the days of our grandmothers is shown in the sketch in the middle on page 66. It is of a fine navy blue morocco leather and is lined with tan moire silk. Pockets at either side will hold change, cards, and bills, and there is a purse, a mirror, and where the two sides meet, a pocket for a handkerchief. A purse could not be more complete and practical. The edge of the flap is finished with sections of silver, and the clasp is of silver, as well. While it is a small item of expense in itself, the style, practicability, and quality make it an extremely good purchase, for a purse of this type will last through several seasons and always be a smart accessory.

France has sent us something new in veiling this year, and something quite wonderful, when one stops to think of it, for the combining of two distinctive meshes is by no means an easy feat. The veil shown in the sketch in the upper middle on page 66 combines the octagonal and diagonal shaped meshes and is run with



*Satin antique and feathers make this small hat charming enough to wear with almost any frock and trim enough to wear with almost any suit*

groups of chenille dots forming diamond shapes in themselves. It is a most becoming veil and is very delicate in texture. While it is on its way from France now, whether it will be here by the date this article is published is difficult to say. But when it does come, there is sure to be success awaiting it, as it is a type of veil which is most popular with the American woman. It will be priced under a dollar a yard. Another veil, sketched at the top on page 65, is even more open, although it also combines the square and diamond shaped meshes. It is run with hand-embroidered squares done in cotton thread, "all by hand," the importer assures us, and, like most things French, it is exquisite in texture. It, too, has yet to arrive but it is predicted that this style will be foremost among veils during the coming season. The price of this veil, too, will be under a dollar a yard.

### CONCERNING THE NEW VEILS

Too much cannot be said of the importance of the veil and its relation to the costume. No well-groomed woman considers herself "finished" without her veil. The new patterns are lovelier than ever, many of them having spots and dots, which are considered smarter than the trailing vine or scroll design. Even in this fortune favours us, for certainly dots and simple meshes are more youthful in effect than scrolls. Nowadays large hats as well as small hats are veiled, and with equal chic. Women should educate themselves in the art of putting on a veil, for it is an art in itself and may make or mar the effect of a whole costume. Therefore great care should be taken in placing the veil on the hat and fastening it securely.

# SEEN IN THE SHOPS

*Note—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 19 West 44th Street, New York*



*It's the narrow silky fringe that trims the collar and sleeves of this slip-on Georgette crêpe blouse that makes it so desirable and so different; $5.95*



*The capable little badger has furnished a fur piece that is good-looking, durable, and inexpensive; $25; hat; $18*



*As two colours are better than one, this season, these Georgette crêpe frills are a becoming contrast to the Georgette crêpe that makes the blouse; $5.95*

IT can not be said that there are any very decisive changes in the fashions of this autumn, but there are many fine points which stamp a gown or a suit as being distinctly of the present mode. The silhouette has been gradually changing and is now exceedingly straight and narrow, and, in more expensive shops, the skirts are very much longer. This is an obvious evolution, as nothing is uglier than a narrow short skirt. The woman whose income is within the range of the prices on this page need not despair of having her clothes the smart length; one can always lengthen the hem of a ready-made frock, and if necessary a facing may be added. If one's income is limited—as most incomes are these days—it is wise to purchase a suit which, as well as being appropriate to one's needs and of good value, will remain in good style throughout the year. The sketch at the lower right on this page shows a suit of navy blue tricotine which answers all of these requirements. The lines are excellent, and the narrow shoulders, the length of the coat, and the narrow long skirt are all indicative of the autumn fashions. Heavy soutache braid is used as a finish instead of the customary flat silk braid. The tricorne of blue velvet sketched with this suit has dark blue wings for its only trimming and is priced at $15. A second suit, sketched at the lower right on page 69, is also very practical. It will appeal to the woman doing war work or work of any sort which necessitates being out in all weathers. This suit comes in either velours or silvertone. In velours it may be had in navy blue, taupe, seal brown, or black, and in silvertone, in brown, navy blue, taupe or Oxford grey.

### A COAT FOR WINTER WEATHER

The top-coat sketched at the lower left on this page is also of silvertone, in taupe, dark brown, or reindeer—a soft tan which is going to be very popular this season. The buttons are covered with the same fabric, and the extreme severity of the lines is broken by patch pockets and narrow tucks on the belt and side breadths. This is a most unusual value as the coat is well made and well lined in self colour.

The designers are making a great effort to conserve woollen materials and at the same time to avoid monotony. Because of this, braids and bandings, which lend themselves particularly well to the absolutely simple, almost severe lines of the newest clothes, are being very widely used. The smart blue serge frock sketched at the upper right on page 69 has rows of Hercules braid on the skirt, and this same braid simulates buttonholes on the sleeves and at the closing of the blouse. The buttons are of bone, and the collar and cuffs are of French blue lawn with small red dots. The hat sketched with this frock has a soft draped crown of navy blue velvet with a rolled-back brim of tiny blue feathers. A flat wing of blue feathers flares sharply at one side. This hat is priced at $16.50.

### OF BLACK SATIN

A satin frock, sketched at the lower left on page 69, illustrates an interesting fashion point in the use of a white vest. The frock comes in black and navy blue and is most effective for autumn wear with a fur scarf. The hat shown with this frock has a rather stiff crown of navy blue velvet with tiny heckle feathers forming the brim. Two oddly shaped wings are fastened to either side. It may be purchased for $15.

It is difficult to find a small neckpiece or scarf of a really good fur at a moderate price, and fur is one thing that must be above reproach to be even permissible. The scarf sketched in the upper middle on this page is of natural badger skin. This fur, while very smart and unusual, is not at all expensive and is very durable. In the same sketch is shown a brown beaver hat with a brown plush crown around which four wings are laid in pairs. It is priced at $18. The veil is of brown octagonal mesh with an all-over design of narrow brown ribbozine. It may also be had in blue and costs $2 a yard.

The evening gown sketched in the upper middle on page 69 is of chiffon gracefully draped over a silk slip of the same colour. The bodice is very simple and has a narrow band of beaded trimming in a contrasting colour and rather tight sleeves. The frock may be had in very lovely shades of apricot, Nile green, orchid, and turquoise blue, as well as in black and white. It is a frock for small women in sizes thirty-two to thirty-eight.

There are many occasions when a light coloured frock of the type sketched at the upper left on page 69 will be greatly needed, particularly by the girl away at college or at boarding school. This one is of crêpe de Chine and Georgette crêpe over a china silk slip. The lower part of the skirt, the upper part of the blouse, and the girdle are made of the crêpe de Chine; the sleeves, the upper part of the skirt, the lower part of the blouse, and the pleated ruffles are of the Georgette crêpe. The frock comes in ciel blue and salmon pink.

Sketched at the upper left on this page is a dark blue Georgette crêpe blouse with narrow silk fringe on the cuffs and finishing the flat collar. This blouse slips over the head and is particularly becoming in style. It may be had in brown, beige, grey, and flesh colour, as well as in blue. An interesting combina-



*One can smile at winter winds and weather in a warm top-coat of silvertone with a snugly fitting collar; $42.50*



*Although this navy blue tricotine suit is plainly practical, it hasn't forgotten one of the new fashion points; $60; hat; $15*



*This is just the sort of dainty light-coloured frock that will be a welcome guest at a boarding-school spread or a college party; priced at $39.50*



*An evening gown is bound to be a charming gown if it is of soft chiffon of the loveliest pale shades, gracefully draped over soft silk; $59.50*



*This frock proves that Hercules braid may trim a blue serge frock profusely without taking away one bit of the new smart severity; $29.50*

tion of two colours of Georgette crêpe is shown in the slip-over blouse sketched at the upper right on page 68. Dark blue forms the body of the waist, and the frill, collar, and cuffs are of beige, as are the tiny buttons. This blouse comes in many colour combinations, such as brown and beige, taupe and beige, all grey with rose colour picoting on the frills, and all beige with the rose coloured picoting.

Two new purses are shown in the sketch in the lower middle on this page. The larger one is of vauchette leather, a finely grained patent leather which is very smart, in black, brown, or brilliant red. This bag has a mirror and change purse and is about nine inches by seven. The envelope purse sketched just below has two compartments and a small change purse and mirror. It is made of a really beautiful leather called crushed calf, which has a very high glaze and is particularly charming in grey, Reseda green, and other shades. In size it is six by four inches. A new umbrella, also shown in this sketch, is of dark blue silk with a handle of a curious bluish grey rough wood.

Sketched at the bottom of this page are two new shoe buckles. Those at the left are of silverite and rhinestones in a particularly distinctive setting. The other pair is of very fine cut steel and will make a smart addition to one's footwear.

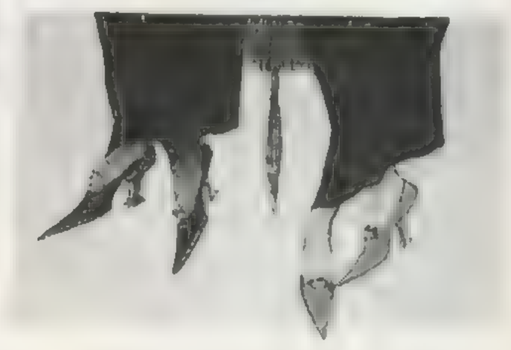
This season, above all things, one should pay a great deal of attention to such details as the purse and umbrella. Not only does the great simplicity of the gown itself place these accessories more in the limelight, but that dreaded look of monotony which comes from wearing the same gown many times can always be avoided by the use of such carefully selected complements to one's costume as those which have been chosen and illustrated on this page.



*The very smartest women are going to vote for black satin frocks and white gilets, this autumn; $24.50; hat $15*



*The top purse is of vauchette leather, $10.50; the envelope purse of crushed calf, $10.50; the umbrella of dark blue silk with a rough grey wood handle, $6*



*Rhinestones twinkle on the silverite buckles at the left, $9; those at the right are of cut steel, $8.50*



*One of the most patriotic war workers among garments is the suit of this trim, smart and practical type; $45 and $39.50*

# "THE AWKWARD AGE," THOUGH SWEET, IS HARD TO DRESS: HERE ARE FIVE WAYS TO ADD TO ITS ATTRACTIVENESS

MODELS FROM MISS STICKNEY



*At sixteen, there is apt to be too much of one for one's own comfort. If the up and down dimension is at fault, the round and round stripes on this dark green velours coat minimize it very pleasantly with their grey wool stitching. The collar is of squirrel with scarf ends of the velours embroidered and fringed in grey wool*



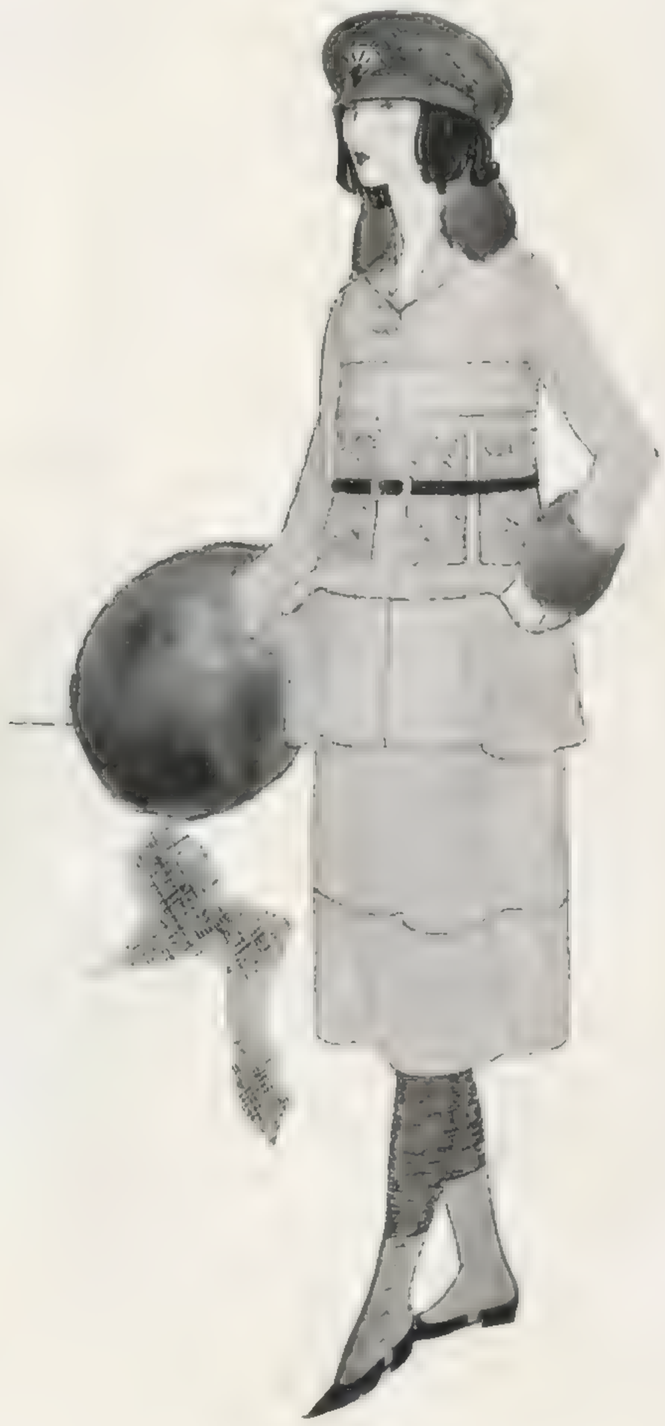
*Grey squirrel was just made for fresh-cheeked sixteen. Thinking of a vest of it, put on separately like a man's waistcoat and worn with a black velveteen suit, box-coated, straight-skirted, and fastened in front with a buckle of velvet and cut steel, one wants to be sixteen oneself*



*One's school days would be happier if one had a navy blue serge frock trimmed with narrow bands of natural coloured pongee piped in black with black satin ribbon tassels to distract one from French verbs. The under-sleeve is of tan batiste in the quaintest of lines and is attached to an invisible underbodice*



*Black velveteen (that ubiquitous and good-looking wool saver), is combined with light tan broadcloth in over-jacket, under-sleeves, and inverted side pleats. Tassels of tan silk form threes and fives in all sorts of unexpected and strategic places*



*The busy little beaver builds collar, cuffs, and muff for this suit of tan velours embroidered about the waist in beaver coloured silk thread. The deep border around the bottom of the coat is left loose at either side to form convenient pockets*

# VOGUE PATTERN SERVICE

THE patterns on this and the following pages are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, unless otherwise specified.

Vogue patterns are 50 cents for each waist, suit coat, skirt, smock, lingerie, or child's pattern up to 14 years; $1 for complete costumes, one-piece dresses, separate coats, and long negligées. An illustration and material requirements are given with each pattern. When ordering Vogue patterns by mail, please state size.

VOGUE PATTERN SERVICE
19 West 44th Street, New York City

*Vogue patterns may be purchased direct or ordered by mail from the Vogue Pattern Rooms and from the shops listed below:*

NEW YORK CITY: *B. Altman & Co., Fifth Avenue and 34th Street; or Vogue Pattern Room, 19 West 44th Street*
BROOKLYN, N. Y.: *Abraham & Straus*
NEWARK, N. J.: *L. Bamberger & Co.*
ATLANTIC CITY, N. J.: *Braunstein-Blatt Co.*
PHILADELPHIA: *Vogue Pattern Room, Empire Building, (Room 304), 13th and Walnut Streets*
LANCASTER, PA.: *The Donovan Co.*
RICHMOND: *The Gift Shop, 320 East Grace Street*
ATLANTA: *The Smart Shop, Connally Building (Room 203)*
BALTIMORE: *The Jennings-Thomas Shop, 526 North Charles Street*
PROVIDENCE: *Gladding Dry Goods Co.*
BOSTON: *Vogue Pattern Room, 149 Tremont Street (Room 605)*
BUFFALO, N. Y.: *Flint & Kent*
PITTSBURGH: *Joseph Horne Co.*
CLEVELAND: *Halle Brothers*
CHICAGO: *Vogue Pattern Room, Stevens Building (Room 932), 20 N. Wabash Avenue*
GRAND RAPIDS, MICH.: *Friedman Spring Dry Goods Co.*
ST. PAUL: *Mannheimer Bros.*
HUTCHINSON, KANSAS: *Pegnes, Wright Co.*
MIAMI, FLA.: *Burdick & Quarterman*
HOUSTON, TEXAS: *Foley Brothers Dry Goods Company*
DALLAS, TEXAS: *Titche-Goettinger Company*
LOS ANGELES, CAL.: *Bullock's*
SAN FRANCISCO: *Vogue Pattern Room, 233 Grant Avenue, Joseph Building*
PORTLAND, ORE.: *The Waist Shop, Lennon's Annex, Portland Hotel Court*
SEATTLE: *The Griffin Specialty Shop, 1602 Second Avenue*
LONDON, E. C., ENGLAND: *Vogue Pattern Room, Rolls House, Breams Building*



*Frock No. R4425. Specially designed for combining serge and satin and becomingly slim for the mature figure*



*Frock No. R4434. The silhouette of the moment is expressed in this frock with a becoming back treatment*



*Waist No. R4028. Skirt No. R4029. Contrasting materials may make this becoming frock*



*Frock No. R4429. Cutting waist and tunic in one gives height and an appearance of slimness*



*Frock No. R4430. Of satin with front and back panels of gloveskin velvet or serge*



*Frock No. R4424. A coat dress in wool back satin, serge, or velvet is smart for cool days*



*Waist No. R4316. Skirt No. R4317. But 3⅝ yards of material 54 inches wide make this becoming frock with a two-piece skirt*



*Waist No. R4436. Skirt No. R4437. The tunic, the narrow skirt, and the new collar line proclaim the successful 1918 autumn model*



*Waist No. R4431. Skirt No. R4432. Cutting the side tunic and the waist in one piece gives a particularly becoming slim hip-line*

## WAR-TIME FROCKS COMBINE WOOL AND SILK AND CARRY ON FROM LUNCHEON TO TEA



*Frock No. R3965. A model with a becoming surplice line and the favoured tunic*



*Waist No. R4291. Skirt No. R4292. A frock made from 4½ yards of blue crêpe*



*Frock No. R4323. Six and a half yards of 40-inch material make this smart frock*



*Waist No. R4319. Skirt No. R4320. Tunic of velvet and underskirt of lustrous satin*



*Waist No. R4241. Skirt No. R4242. A slip-on blouse of chiffon and skirt of soft satin*



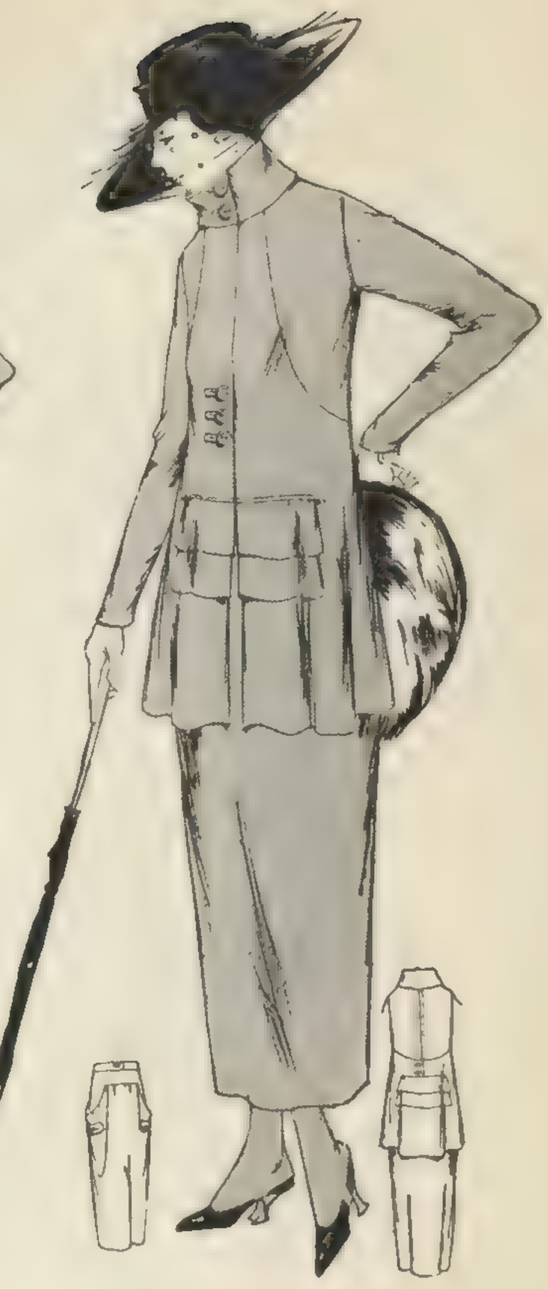
*Waist No. R4325. Skirt No. R4326. A coat frock with waist cut in one piece, and skirt in but two, requires 4 yards of serge*



*Coat No. R4413. Skirt No. R4414. The surplice waistcoat gives added warmth to the coat which may be worn open or closed*



*Coat No. R4409. Skirt No. R4410. A service suit in cheviot or homespun has the long back panel cut in one with the belt*



*Coat No. R4395. Skirt No. R4396. The side fronts are cut in one piece with the back belt and the collar is worn high or low*

**SUITS MAY BE ANY LENGTH AND STILL BE SMART, AND EACH LENGTH HAS ITS CHARM**



*Waist No. R4321. Skirt No. R4322. Shows a new way to cut a surplice blouse in one piece and a pocketed skirt in two pieces*



*Coat No. R4397. Skirt No. R4398. The simulated waistcoat, convertible collar, and free back panel spell the winter of 1918*



*Waist No. R4265. Skirt No. R4266. A two-piece skirt and surplice waist on Eton lines made from 3¾ yards 54-inch material*



*Coat No. R4411. Skirt No. R4412. The long fur-trimmed waistcoat, the doubly pocketed coat, and skirt yoke are to be noted*



*Frock No. R4189. The slip-on overblouse and tunic may be of jersey and the underdress of satin*



*Frock No. R4198. This one-piece frock of serge or jersey requires but 3¼ yards of 48-inch material*

**THE NEW STREET FROCKS MAY**

**COMBINE TWO SMART MATERIALS**



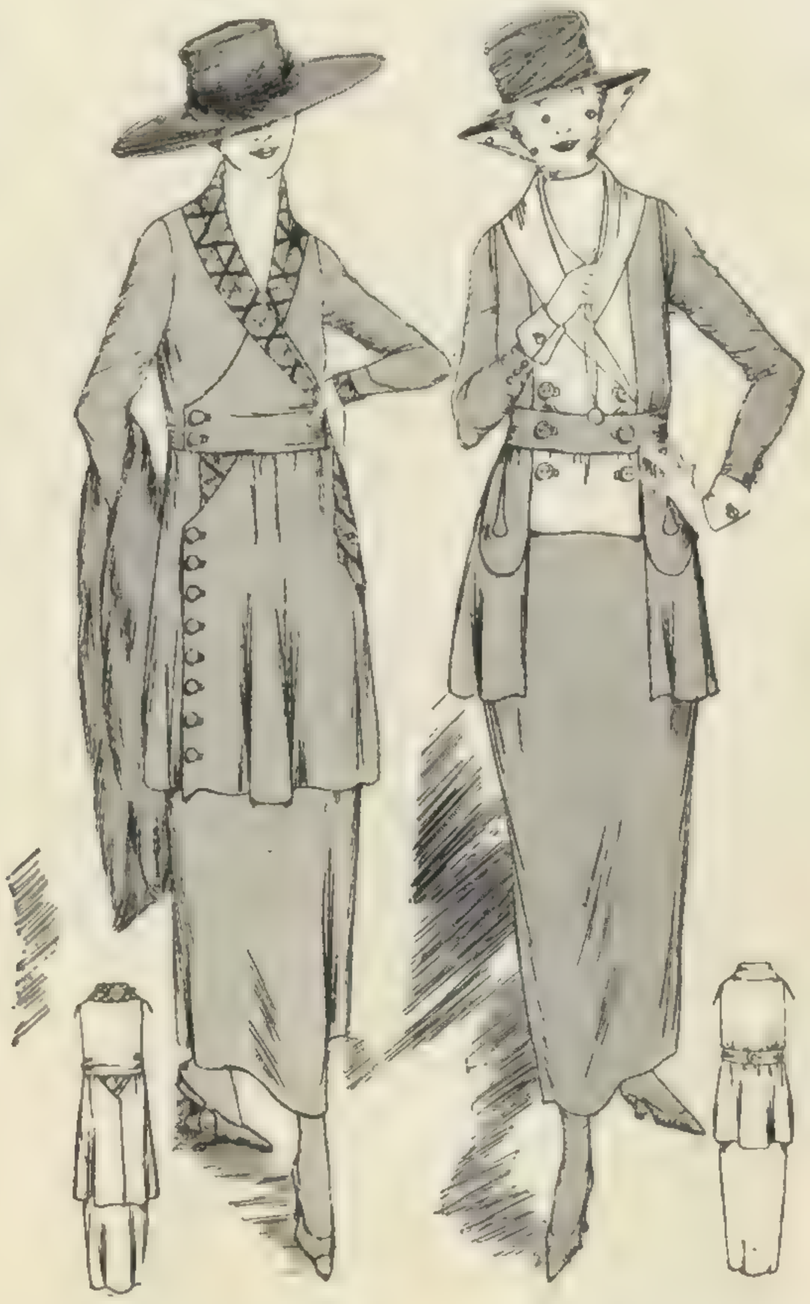
*Frock No. R3864. A useful one-piece frock of jersey or serge requires 3¾ yards of 54-inch material*



*Waist No. R4086. Skirt No. R4087. The waist and tunic are cut in one piece, the skirt in two*



*Frock No. R4097. A one-piece frock of velvet or duvetyn may be trimmed with black monkey fur or velours fringe*



*Waist No. R4420. Skirt No. R4421. Extending the collar into the tunic gives a particularly becoming long line*



*Waist No. R4422. Skirt No. R4423. This coat-dress of serge or jersey may have its smart waistcoat detachable*



*Waist No. R4091. Skirt No. R4092. The surplice waist requires 1⅛ yards of 50-inch material, the skirt, 2⅜*



*Waist No. R4222. Skirt No. R4223. This quaint frock requires 3 yards of 40-inch satin and 4 yards of chiffon for tunic, sleeves, and trimming*

*Frock No. R4427. It simplifies the making of a velvet frock to cut the back in one piece with a tunic in front only*



**SMART AFTERNOON FROCKS FOR MATERIALS SUCH AS SATIN,**

**GLOVESKIN VELVET, DUVETYN, OR GEORGETTE CRÊPE**

*Frock No. R4428. The surplice closing line, the new collar, and the cut of the tunic in back are new fashion features*



*Frock No. R4306. A one-piece frock cut in as few pieces as possible is suitable for jersey, tricot, or serge and requires but 3¼ yards 54-inch material*



*Waist No. R4112. Skirt No. R4113. This particularly becoming surplice blouse and two-piece skirt require but 3⅞ yards of 54-inch silk or satin*



*Waist No. R4285. Skirt No. R4286. The snug bodice, soft collar, and tiered skirt of this velvet frock may be made from 3½ yards 54-inch velvet*



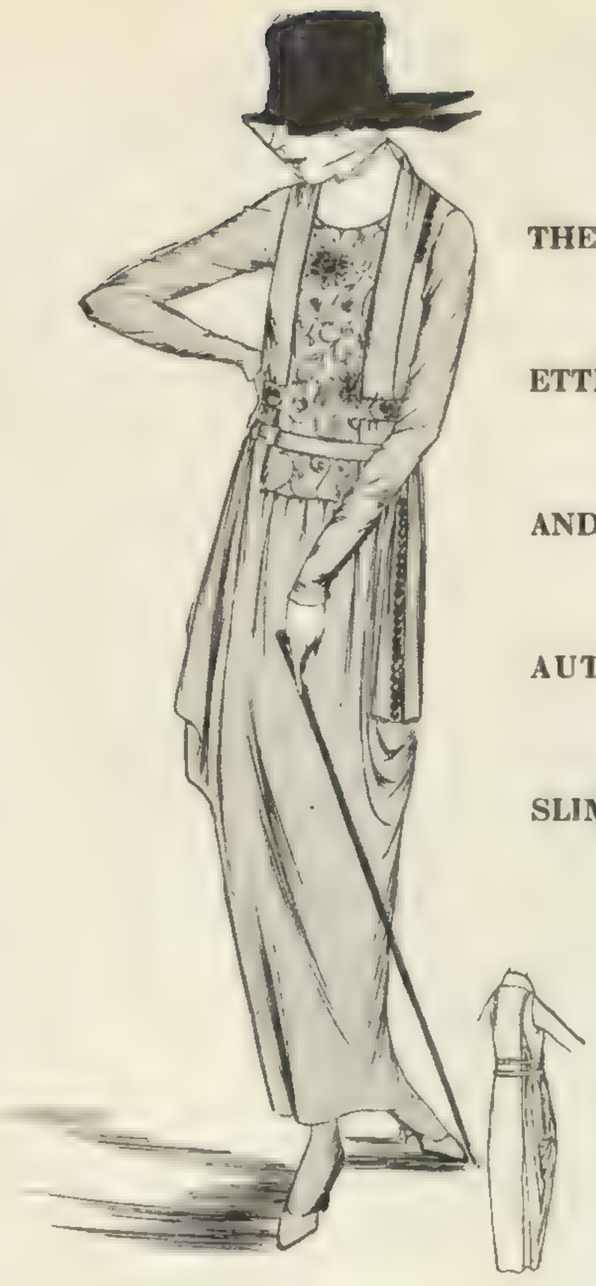
*Waist No. R4192. Skirt No. R4193. An afternoon frock which may be made with or without the side tunic requires 2⅞ yards 54-inch material*



*Frock No. R4183. For less formal occasions, the apron tunic may be buttoned at the shoulder and the sleeves made with cuffs turned down at the wrists*



*Frock No. R4256. For this coat-frock of duvetyn or serge—one's first autumn friend—3 yards of 54-inch material will be required*



*Frock No. R4433. The waistcoat, cut in one piece with the belt, may be of silver brocade with a frock made of satin or duvetyn*

**THE APPROVED SILHOUETTE ON BOTH FROCKS AND TOP-COATS FOR AUTUMN WEAR IS SLIM AND STRAIGHT**



*Frock No. R4264. This becoming one-piece frock with its trim waistcoat may be made from 3⅞ yards of duvetyn in 54-inch width*



*Frock No. R4191. A frock of velveteen cut in the minimum of pieces requires but 4 yards of 36-inch material and is a very practical model*



*Frock No. R4144. Here is a long-lined dress designed for wool jersey or serge, requiring but 3⅝ yards of material 54 inches wide*



*Waist No. R4056. Skirt No. R4057. The snug fitted waist requires 1⅜ yards of 54-inch velveteen, the skirt, 2⅜ yards of satin*



*Coat No. R4408. A type of coat equally serviceable for afternoon or evening shows a new collar which, when worn open, is a smart cape*



*Waist No. R4248. Skirt No. R4249. The waist and upper section of the skirt may be of satin or Georgette, the lower of serge*



*Waist No. R4036. Skirt No. R4037. This unusual surplice waist and the two-piece skirt require but 4⅛ yards of 54-inch material*



*Frock No. R4426. For warmth as well as smartness the sleeves and undertunic may be of duvetyn or velvet with the rest of satin*



*Frock No. R4435. The frock is of black satin with silver brocade at the hem and a girdle and ruffles made of the sheerest black tulle*



*Waist No. R4058. Skirt No. R4059. With a waist and tunic of velveteen faced with satin and edged with fringe, the skirt is satin*

**FOR TEA TIME OR FOR INFORMAL EVENING WEAR ARE THESE EIGHT CHARMING FROCKS**



*Waist No. R4257. Skirt No. R4258. The overblouse requires but 1½ yards of velvet or satin, the skirt and tunic need but 4 yards*



*Frock No. R4289. The narrow fluted ruffles make an attractive trimming for an informal frock which may be made of crisp taffeta*



*Frock No. R4148. This smartly simple frock is cut in but three pieces and requires but 3¾ yards of material 54 inches wide*



*Frock No. R4276. Only 5⅛ yards of 40-inch satin are required for this one-piece surplice frock with its becoming sash and draping*



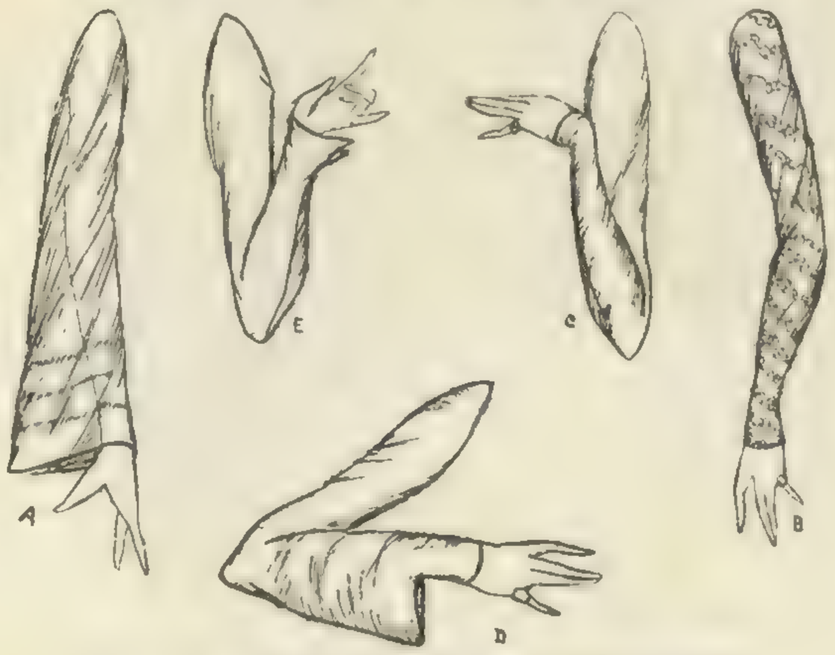
*Blouse No. R4373. This smart blouse may combine two materials, but if only one is used, 2 yards will be needed for the blouse and ¾ of a yard for the waistcoat and collar facings*



*Blouse No. R4372. This simple blouse with a smart new collar and tucked cuffs trimmed with ball buttons requires but 2 yards of 40-inch material*



*Blouse No. R4374. An effective combination for this blouse would be satin and point d'esprit. But 1⅞ yards of satin are required and ⅜ of a yard of point d'esprit for the inserts*




*Sleeves No. R4407. Sleeves may make or mar a dress. The patterns of these five smart and correctly cut sleeves are included in one pattern*



*Blouse No. R4376. A slip-on blouse which requires 1¾ yards of 40-inch material has a collar and cuffs of doubled organdie which can be made from ¾ of a yard of material*

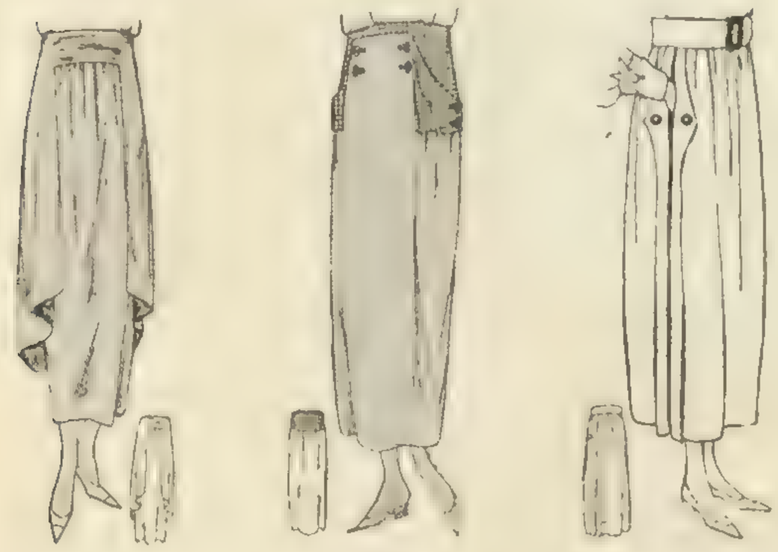


*Blouse No. R4371. A slip-on blouse which may be trimmed with smocking requires but 1¾ yards of material 40 inches wide*



*Blouse No. R4375. A smart blouse of chiffon and satin may be made of 1⅞ yards of satin for the blouse and ½ yard of chiffon for the vest and the unusual sleeve inserts*

**A PAGE OF SEPARATE SKIRTS AND SMART BLOUSES WHICH ARE DESIGNED TO BE WORN WITH THEM**



*Skirt No. R4076. If one material is used, 4⅛ yards of 36-inch material are required. Skirt No. R4310. For this skirt, 2⅝ yards of 40-inch material are required. Skirt No. R4068. For this skirt 2⅜ yards of 50-inch material are required*




*Collars No. R4406. A separate guimpe, quaint fichu, and separate collar are all included in this pattern*



*Skirt No. R4309. This two-piece skirt requires 2¾ yards of 54-inch material. Skirt No. R4311. For this two-piece skirt 2⅜ yards of 54-inch material. Skirt No. R4156. This two-piece velveteen skirt requires 2⅞ yards of 29-inch material*




# "Here is your garden!"

*No matter where you live*

Your home may be in the busiest, sultriest, brick-and-mortar-est town on the map, yet you have all the advantage of fresh green fields and fertile gardens as truly as if they were your own when it comes to eating.




## Campbell's Tomato Soup

You could have nothing better.

We use selected tomatoes grown from special seed and matured completely on the vine. We make them into soup the day we receive them from the nearby farms—solid, juicy, red-ripe. And the Campbell method retains completely their appetizing flavor, their natural color and valuable tonic properties.

We blend the pure juice with fine herbs, creamery butter and other nourishing materials. Simply by adding milk you have as tempting a Cream of Tomato as you ever tasted.

And this inviting soup is more economical for you than if you made it at home.

You have the benefit not only of the Campbell farms, but of the immaculate Campbell kitchens with their skilled chefs, their expert soup-makers, their modern labor-saving equipment. All this means high quality and wholesale economy—combined.

Good digestion, and healthy clear-headed efficiency are distinctly promoted by this wholesome soup. Order it by the dozen and have it handy.

**21 kinds** **12c a can**

## Campbell's Soups

LOOK FOR THE RED-AND-WHITE LABEL

# Furniture of Historic Charm and Interest



Good judgment in the planning of an interior more often achieves success than does lavish expenditure.

¶ Indeed, many delightful rooms owe their chief charm to the harmonious arrangement of a few well-chosen appointments—each piece of Furniture being so admirably disposed in relation to its setting that the whole effect is pleasing beyond expression.

¶ The opportunity to attain such results is nowhere better presented than at these interesting Galleries, whether merely an occasional piece or two, or an entire ensemble, is required for the scheme in view. Here one may acquire, at well within moderate cost, the Furniture, the quaint Decorative Objects and the Oriental Rugs which will impart to their surroundings historic interest and an engaging sense of livability.

*Suggestions may be gained from de luxe prints of successful interiors, sent gratis upon request.*

**New York Galleries**

Grand Rapids Furniture Company
INCORPORATED

34~36 West 32nd Street
New York City




*Blouse No. R4415. The waistcoat blouse is specially approved when it possesses an amusing peplum, a trim cuff, and a becoming convertible collar*

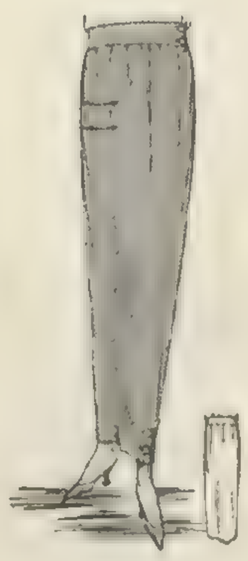


*Blouse No. R4387. The collar and cuffs on this good looking blouse are straight pieces to simplify laundering*



*Blouse No. R4417. This tailored blouse has a collar and front sections solidly tucked and a well-fitted sleeve*

**THE AUTUMN BLOUSE AND SEPARATE SKIRT ARE NEW AND SMART AND NEVER TWICE THE SAME, AS THESE EXAMPLES PROVE**



*Skirt No. R4410. A skirt with a double-back side panel*



*Skirt No. R4414. A new way of wearing pockets at the sides*



*Skirt No. R4412. A becoming line is given by this yoke*



# Do you yearn for a clear complexion?

IF your skin is not fresh, smooth and glowing, or has suffered from an unwise use of cosmetics, let Resinol Soap help to clear it.

Perhaps your complexion is unattractive simply because it is not cleansed thoroughly and regularly with the proper kind of soap.

For most skins, the soap should be free from harsh, drying alkali, and should contain just enough soothing, healing medication to relieve clogged pores, reduce the tendency to pimples, redness and oiliness, and to bring out the natural beauty of the complexion.

Resinol Soap is just that kind, an unusually pure and cleansing toilet soap, to which has been added the gentle Resinol medication.

Bathe your face for several minutes with Resinol Soap and warm water, working the creamy lather into the skin gently with the finger tips. Then wash off with more Resinol Soap and warm water, finishing with a dash of clear, cold water, to close the pores.

Do this once or twice a day, and you will probably be astonished to see how quickly your complexion becomes clearer, fresher and more velvety.

Resinol Soap is sold by all druggists and dealers in toilet goods.

*Discriminating men, who want the best, find shaving with Resinol Shaving Stick a real comfort.*

# Resinol Soap

# Thurn

*Present Parisian and Original Fashions for Fall and Winter*

15 EAST 52ND STREET
NEW YORK

214 BELLEVUE AVENUE
NEWPORT




*Blouse No. R4418. This slip-on blouse shows commendable cuffs and one of the new and amusing bib collars*



*Blouse No. R4416. An apron blouse of this kind when worn with a separate skirt produces a costume effect*

**THE SEPARATE WAIST IS ONE'S FIRST FRIEND**

**THESE WAISTS AND SKIRTS WILL SERVE TOGETHER**



*Blouse No. R4388. Such a blouse is equally smart made of satin or of velvet with metal thread embroidery and a tissue button at the front*



*Skirt No. R4396. The fur on this two-piece skirt adroitly suggests the peg top*



*Skirt No. R4370. This two-piece skirt requires 2⅜ yards 36-inch material*



*Skirt No. R4398. A new way of making a pocket with the aid of a side panel*

Exquisitely decorated furniture,
in the style of the Brothers Adam



W.& J. SLOANE
FIFTH AVE & 47th ST.
NEW YORK CITY

ENGLISH AND ITALIAN
FURNITURE ~ ANTIQUES
AND HAND-WROUGHT
REPRODUCTIONS, FLOOR
COVERINGS, DECORATIONS



The young ladies attending our select finishing schools are requested to bring with them as part of the required school outfit only the simplest tailored dresses and suits.

While frequently this requirement approximates a uniformity of appearance it is nevertheless possible by deft handling to convey the impression of individuality without departing from the rules laid down.

Our knowledge of how to attain this effect is found most valuable by our patrons.

DE PINNA

*5th Avenue at 50th Street*

NEW YORK




*Smock No. R4352. With this pattern of a slip-on play smock is included a pattern for trousers. Sizes 2, 4, and 6 years*



*Frock No. R4349. Such a demure slip-on frock may be made from 2 yards of 54-inch material. Sizes, 4 to 10 years*

**THESE COATS AND FROCKS ARE EASILY**

**MADE, TO PLEASE ONE'S MOTHER,**

**AND COMFORTABLE, TO PLEASE ONESELF**



*Coat No. R4368. For the serviceable frock-coat of tweed, 2½ yards of 54-inch material required; sizes 10 to 16 years*



*Coat No. R4382. Smart, simple to cut, with a side gore in one piece with the belts, is this coat in sizes 4 to 10 years*


Here is permanence —in the distinctive lines and the stalwart chassis of this Anniversary Apperson 8—the 8 with 80 less parts.
APPERSON BROTHERS AUTOMOBILE CO.
KOKOMO, INDIANA
APPERSON 8

# CAMMEYER

*Branch De Luxe*

*381 Fifth Avenue New York*

Exclusive footwear for Women








*Frock No. R4362. It simplifies the making of this frock very much to cut the back in one piece. Only 2⅞ yards of 36-inch material are required. Sizes 8, 10, 12, and 14 years*



*Frock No. R4367. Both the back and front of this frock are cut in one piece This pattern in 12 years size requires 2⅞ yards of material 54 inches wide. Sizes 10 to 16 years*

**THESE SMART FROCKS FOR LITTLE GIRLS ARE VERY SIMPLE TO MAKE AND USE A MINIMUM OF MATERIAL**



*Frock No. R4366. This long-waisted frock with a surplice closing requires 2⅞ yards of 40-inch material. Sizes 10 to 16 years*



*Frock No. R4343. This practical slip-on frock may be made from 1⅜ yards of Spanish linen 54 inches wide. Sizes 4, 6, and 8 years*



© Harris & Ewing

# "Francia" Mrs. Castle's Tunic Gown

"FRANCIA"—the land of style—inspiration shows its influence in every chic line of this charming frock. Mrs. Castle chose rose pink Corticelli Satin Patria for it; collar and cuffs are of filmiest white organdie, and organdie folds trim the tunic in characteristic fashion.

Everywhere women are being urged to wear silk instead of wool. Naturally the silks most in demand are those with practical wearing quality. For this reason, Mrs. Castle chose Corticelli Satin Patria for this gown.

It is a superior quality, adorable for dressy gowns, yet entirely suitable for the simplest day frocks. Ask for it at your own store. It is remarkable for its rich luster and the exquisite shades in which it comes.

Ask to see also Corticelli "Gilt Edge" Poplin which is being worn so much in place of serge for practical frocks; Corticelli Taffetas in lightest "Thistledown" weave and the heavier "Service" quality; and Corticelli "Satin Militaire," a lighter weight than the "Patria."

If your store cannot show you a wide variety of the newest Corticelli Dress Silks, please write us.

For pattern for this dress especially cut by Vogue from Mrs. Castle's own design, sizes: 32 to 40 bust, price $1.00, address Corticelli Silk Mills, 32 Nonotuck Street, Florence, Mass.



**NEW BOOKLET** showing several of Mrs. Castle's newest gowns in full colors and describing all the Corticelli Dress Silks, mailed on request.

* * *

**FOR THOSE WHO KNIT**—Send for Corticelli Yarn Book No. 8. Just out! New things for our soldiers and sailors. Newest designs in knit things for women, children, babies, men and boys. By mail, 18c.

# CORTICELLI DRESS SILKS

*A tribute to the Genius of France*

CHENEY

# Rubaya

*The All-Silk Serge*



A serge weave in pure silk—Rubaya—is one of the Cheney features for Fall. It drapes beautifully and is ideally adapted to the slender wartime silhouette. ¶ Also in thorough harmony with the spirit and fashion trend of the times are these other Fall offerings:

| | |
|---|---|
| SUPER-LUSTRE SATIN | JERSEY CRÊPE |
| SATIN CRÊPE | SATIN BARRÉ |
| CRÊPE METEOR | WORSTED-FILLED BENGALINE |

—and Cheney Cinderella Silks and Printed Satins in many charming, new designs.

CHENEY SILKS




*The accessory box is covered with blue, rose, or gold taffeta with gold and silver lace and fringe, and lined with glass; $18.00. The glass powder-box is covered with the same brocade; $6.50; powder-puff (inside), $3.75. Mirror to match; $8.50. Perfume in an attractive flacon, $15; rouge in red satin box, $1*

# ON HER DRESSING-TABLE

"IT is a foolish woman who fades and wrinkles or becomes fat and flabby." So says a specialist who has started out on the worthy mission of defying age and preventing crows-feet, double chins, or a yellow skin. In fact, every one is to be kept young and fair, according to this authority.

Like all other specialists, this particular one considers that it is during these times of stress that a woman should give additional care to her appearance. She points out the importance of nourishing the tissues, but instead of prescribing one food for all types of skins, she already has twelve different tissue builders and is quite ready to compound another should a case present itself that requires a radically new treatment. This shows how thoroughly individual the whole system of treatment is. Some skins are dry, others oily; some are very delicate, and others are of a coarse texture; some faces are plump, and others thin. Each condition calls for a special kind of cream, lotion, or powder in order to obtain the best results.

It is more satisfactory to have a personal interview with this specialist, but if this is not possible, a careful description of the complexion and muscle condition will receive a complete diagnosis and scientific treatment for the particular case. Careful instructions are also given on how to use one's own fingers to make the muscles in front of the ears firm by permitting correct circulation, strengthening the whole contour and thus avoiding the relaxed condition which in time develops into jowls and bagginess. This is a system much practiced by the oriental women, who never neglect the care of these muscles from their early childhood. By following this treatment, employing at the same time ingredients which feed the starved tissues so that wrinkles disappear and the under chin vanishes, this specialist has accomplished the feat of making the muscles near the ears hold their own weight. She has also been very successful with the débutantes whose social obligations and out-door athletics bid fair to injure their skins in a way unknown in their grandmothers' secluded and sheltered lives.

As soap is not advocated in this method, there is a delicious cleansing cream which is very penetrating and which purifies the skin. This cream may be bought for 75 cents, $1.50, and $2.50 a jar. It is most effective when followed by a tonic which closes the pores, whitens, and makes the skin firm. This should be patted in after removing the cleansing cream; it costs 75 cents, $1.50, and $3 a bottle.

In the case of a very thin face, there is a special skin food that is very nourishing. It fills out the hollows and wrinkles and softens the contour of the face. This valuable remedy may be bought for $1, $1.75, $2.75, and $4.50 a jar.

One great novelty in the series which the woman with the dry skin will welcome, contains a greaseless skin food and astringent that softens and irons out lines. This astringent is also of assistance in overcoming the shine in an oily skin or undue flushing of the nose and face, and it is considered quite wonderful as a remedy for shriveled necks. Its price is $3 and $5.50 a jar.

In these days of strenuous occupations one is apt to lose the natural bloom of youth, and a new rouge will be most welcome. This specialist prepares a rouge containing no carmine from a pure concentrated essence of the juice of rich cherries. It is absolutely harmless and delightfully natural in either blond or brunette and costs $1 a bottle. There are powders to match every type of skin so that the powder itself will not be obtrusive, and also special powders to suit dry skins, powders for those inclined to be oily, powders to tone down red-overflushed skins, powders for sunburned faces, evening powders, and day powders. These dainty aids to the toilet range in price from $1.25 to $3 a box, and may be had in natural, peach, cream, brunette, white, green, and violet.

All of these delightful remedies may be combined in hand-painted black tin boxes, divided into compartments, monogramed or plain. This group is very useful for traveling and ranges in price from $3.50 to $35.

*Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date of Vogue.*



*No guest-room, however small, is complete without a stand on which to place one's luggage. This stand is in grey painted wood with firm straps of grey damask or brocade; priced at $12.50*







All the fashionable shades & colors







With one box you can tint a blouse twelve times. Or one box will restore a dozen cast-aside garments

# For 6 cents you can save $6.00

**Send 6c and get a liberal sample of Tintex. With it you can save the cost of a new blouse, a new chemise, a pair of silk stockings! The blouse alone would cost you at least $6.00 to replace. No matter how yellowed and passé-looking these things have become, you can make them a lovely color**

YOU know how much of the success of any costume depends upon what the French call the "nice little distinctions."

The more particular you are about every detail of your dress, the more enthusiastic you will be about Tintex shades. They are the colors you see in exclusive shops, in restaurants, at the opera—wherever smart people gather.

**Unusual shades New! Smart!**

With Tintex, pink isn't just *pink*—it is that soft melting shade, that *delicious* pink that is so difficult to find. Tintex blue is an irresistible new shade, "Joffre", a blue so lovely that there is now a distinct vogue for it and it is being shown in the smartest new fabrics. Green, maize, lavender, bisque, any fashionable color, you will find in Tintex with a new and unsuspected loveliness!

**The only way to get clear, uniform color**

When the formula for Tintex was perfected, no effort was spared to determine in just what form the new product could be most successfully used. A powder was decided upon after exhaustive tests and experiments had been made. It was found that only with a powder—fine, quickly soluble—is it possible to get a clear, uniform solution; only with a powder can the color be evenly distributed over the material.

Every woman who uses Tintex delights in the even color it gives—no streaks—no blotches.



**Nothing could be easier to use than Tintex**

When you wash the garment, just put about a teaspoonful of Tintex into the last rinsing water. In washing a delicate garment, remember never to rub *cake soap* directly on it. Dip the garment up and down several times so that every part of it will be reached. Squeeze as dry as possible, roll up in a cloth and iron while damp.

**Georgettes! Crepes! Chiffon! Silks! Lace Curtains! Even Wool!**

The first time you use Tintex you will realize how many things it will bring back to their exquisite fresh colorings. The blouse now fit to wear only under your coat—make it the delight of your eyes once more. Your silk underwear that has lost its pink flush—bring back its rosy loveliness. Your silk and woolen sweaters burned in the sun this summer—let Tintex give them a new usefulness. All the filmy bits of chiffon and cobwebby Georgettes — Tintex will bring to them a new freshness and beauty.

With one box you can tint a blouse twelve times. Or this 25c box will restore twelve cast-aside garments. Think what it would cost to replace them!

**Send 6c and save the cost of that new blouse**

On sale at drug and department stores. Or send us direct 6c for a liberal sample of Tintex (flesh-pink)—enough to tint several garments. See for yourself how exquisite Tintex shades are, how easy Tintex is to use, how successful.

Mail the coupon today to Tintex Co., Inc., Dept. 100, 299 Madison Avenue, New York. If you live in Canada, send 6c for the sample to MacLean, Benn & Nelson, Limited, Dept. 100, 489 St. Paul Street West, Montreal.

Tintex

Mail today with 6c

TINTEX COMPANY, Inc.
Dept. 100
299 Madison Ave., New York City

Name .....

Street.....

City..... State.....

My dealer is .....

# The Estey Residence Organ



YOU have, perhaps, asked yourself the question, ought I to buy an Estey Organ (or any other luxury) while my country is at war, when demands are great, when others are practicing extreme self-denial.

If you *can* afford an organ and still do your bit—if you are hesitating to buy *any* luxury at such a time when there is so much unhappiness, so much mental strain, so much hope deferred in the world, let us say to you that an organ is not a selfish pleasure. It is not self-indulgence—like food, or jewels, or clothes. It is not necessary to conserve music to win the war. Therefore, let music abound. You will find a pipe organ a great consoler. It will distract your mind, keep you in tune, help you to perform the many patriotic duties we are all called upon to render. It is a legitimate, wise and judicious investment, which will give you lasting pleasure and happiness.



THE ESTEY ORGAN COMPANY, *Brattleboro, Vermont*

*Studios in* NEW YORK, *25 West 45th Street* CHICAGO, *Lyon & Healy* PHILADELPHIA, *1701 Walnut Street* BOSTON, *120 Boylston Street* LOS ANGELES, *332 South Broadway*

# CHILDREN'S MENUS

WHILE grownups, as a rule, can be trusted to see to it that their own diet is both scientific and inviting, one often feels that children's diets are either so ultra-scientific that all the delight is taken from them, or so carelessly adapted from the fare of their elders that the children very soon begin to show the effects of improper feeding. The best authorities should be consulted upon the principles of child feeding, so important is this matter. Bulletins issued by the United States Department of Agriculture are specially adapted to the uses of mothers who desire simple and concise discussions of this subject.

Children, especially between the ages of three and six years, are most susceptible to errors in feeding. A little child fed in careful accordance with his bodily needs, as expert dietitians now understand them, receives every day at least one food from each of the following groups:

Milk and dishes made chiefly of milk. (These form the most important part of a child's diet.) Meat, fish, poultry, eggs, and meat substitutes.
Bread and cereal foods.
Butter or other wholesome fats.
Vegetables and fruits.
Simple sweets.

Rich clean milk should, if procurable, form an important part in the food of every child, except when the physician offers some special objection, and this rarely occurs. The quantity served should vary with the age of the child. Some of the meals suggested in a bulletin issued by the U. S. Government (in Farmer's Bulletin No. 717, which may be had by applying to the Government Printing Bureau at Washington) are perfectly balanced. The required daily amount of milk served in the three meals should amount to about one quart. Several of the suggested meals are given below:

BREAKFAST

Orange or, for Younger Children, Orange Juice
Farina with Milk  Bread and Buttter

Stewed prunes (Pulp Only for Youngest Children)
Milk Toast  Cocoa

Apple, Raw or Baked (Scraped for Small Children)
Oatmeal with Milk  Toast and Butter

Apple Sauce  Oatmeal with Milk
Toast and Butter

Baked Pears (Pulp for Youngest Children)
Cornmeal Mush and Milk
Toast and Butter

Grape Fruit or Grape Fruit Juice
Milk Toast with Yolk of Grated Hard-Boiled Egg

DINNER

Meat Soup  Egg on Toast
String Beans  Rice Pudding

Roast Beef  Baked Potato
Asparagus  Bread and Jelly

Broiled Meat Cakes  Grits
Creamed Carrots
Bread, Butter, and Jelly Sandwiches

Lamb Stew with Carrots and Potato
Twice-baked Bread
Tapioca Custard

Cream Potatoes  Green Peas
Stewed Plums with Thin Cereal-Milk Pudding

Baked Halibut  Boiled Potatoes
Stewed Celery
Boiled Rice with Honey or Syrup

SUPPER

Baked Potatoes with Cream, Salt, or Milk Gravy
Cookies

Graham Crackers and Milk
Baked Custard

Milk Toast  Stewed Peaches
Cake

Potato-Milk Soup  Twice-baked bread
Marmalade Sandwiches

Celery-milk Soup  Toast
Floating Island

Bread and Milk  Apple Sauce
Sponge Cake

Milk Toast  Stewed Prunes
Cup Cake

Milk may be served on fruits that are not very acid, such as baked apples or pears and berries. It may also be used in soups, junkets, custards, and puddings and in place of water in cooking cereals.

Milk toast should be attractively served to children. Instead of pouring the hot milk over the toast before serving, let the crisp slices of buttered toast be brought to the table with a pitcher of scalded milk, and the child may arrange the toast in a deep oatmeal saucer or bowl, sprinkle it with a little salt, and pour the milk over, himself, one slice at a time. When the toast is cut in little cubes and served in this way it is very appetizing. The twice-baked bread is not unlike the zwieback favoured by those on an eat-and-grow-thin diet. To make it, freshly baked bread is cut or torn from the loaf in small pieces and heated again in a very slow oven until thoroughly dried, after which it is delicately browned. It is very good food for delicate children. Tearing the bread instead of cutting it makes it lighter in texture. It is best to heat again before serving. Stale bread may also be prepared in this fashion, and may be crushed and served with milk in place of a breakfast food.

Milk toast, over which the yolk of a hard-boiled egg is grated, makes an attractive dish which is a favourite with children. The whites of hard-boiled eggs are so indigestible that they should rarely be given to a child unless chopped very fine, and a child should be taught to masticate them well.

English children are usually brought up on bread and milk and jam for their suppers in the schoolroom or nursery, and porridge and milk forms an important part of their breakfast menu. The simplicity of their diet is carried far beyond that of most American children, and their splendid health, ruddy cheeks, and clear eyes are attributed to this temperance in food.

DESSERTS FOR CHILDREN

The simplest of desserts are favoured for children. Plain ice creams, custards, and custard puddings are among the best of these. Vegetables and fruit are important, as well, and should be served at least once a day. The tender parts of celery and lettuce, finely minced, may be used as a filling for sandwiches for very young children. Salad oil, which is so healthful, is often distasteful to children, but usually they may be trained to like it if it is introduced very gradually into the diet and served on spinach and other green or salad vegetables.

The fat contained in the butter on bread and the daily quart of milk make a proper allowance of fat for a child. With meat or an egg once a day and cereals, fruits, vegetables, and very simple desserts, one may attain the ideal well-balanced ration to keep a child healthy.

Sugar is a desirable part of any diet and is craved by the normal child. It should not, however, be allowed to take the place of food which comes under the four groups first named in the diet list, because it spoils the child's appetite for the other important things. Sweets should not be given between meals or before or during the first course of a meal. Careful mothers sometimes give one or two pieces of candy to a child as a special treat for dessert, and this does no harm and is a delight to most children.



*Taking the "Cure" for "Summer Complexions" at the Arden Salon D'Oro*

SUMMER changes the skin and no season of the year works greater havoc with the complexion than the "Hot Weather Months". "It was at the end of last summer when I first noticed that my skin was looking so wretchedly". This has been the opening remark of innumerable women who have sought the advice and inimitable skill of Elizabeth Arden in their efforts to repair the ravages of the summer elements of wind, sun, dust, etc. So you will observe nine out of every ten women have during the out-door season, laid the foundation for a variety of blemishes and a coarsened texture of the skin which is a certain result of tanning.

Summer days are busy days at the Arden Salon D'Oro, for women have found that Elizabeth Arden's Original Specialized Methods of which the *Arden Muscle-Strapping Treatment* is the dominating feature, will, if employed in time (and that means NOW) most effectively forestall that which may become a chronically bad complexion. These wonderfully rejuvenating treatments have not "just happened" nor are they due to luck, but have been worked out scientifically by Miss Arden after long and patient effort, and like the *Arden Venetian Preparations* they will accomplish greater and more wonderfully successful results than any other method known. This is a statement successfully defended by Miss Arden time and again and proved by a clientele that is the largest of its kind in the world.

A course of treatments will surely build up the sagging muscles and obliterate tan, freckles and discolorations as well as eradicate lines and wrinkles and the puffy condition surrounding the eyes, a natural result that follows the habit of contracting the eyes to avoid sun glare.

You will be delighted with the good results you may accomplish at home with

*The Arden Venetian Preparations*

[listed below] and a little skill acquired through Miss Arden's personal instruction which she transmits by mail:

**VENETIAN ARDENA SKIN TONIC** should be used each night and morning to lighten the complexion gradually and refine the skin. It acts as a mild tonic and makes the skin brilliantly fresh and clear. 75c, $1.50, $3.

**VENETIAN CLEANSING CREAM** is a lovely liquidy cream that gets right into the pores and frees them of dust and other foreign matter. It keeps the skin soft and receptive and used in connection with the Ardena Skin Tonic is a delightfully refreshing cleanser. 50c, $1, $2.

**VENETIAN SPECIAL ASTRINGENT** is recommended for skin requiring a stronger tonic. It tightens and firms sagging muscles, reduces puffiness under the eyes, closes open pores and is a wonderful rejuvenator. $3.

**VENETIAN SPECIAL BLEACH CREAM** is indispensable for removing freckles as well as tan and also such discolorations as moth patches, liver spots and collar marks. $1.25.

**VENETIAN PORE CREAM** makes the skin smooth and dainty of texture in cases that have seemed hopeless. Jar $1.

**VENETIAN ORANGE SKIN FOOD** is a deep tissue builder of exceptional strength. It is both food and tonic to thin faces and builds them up rounded and wrinkle-free. $1.75, $2.75, $3.75.

**VENETIAN AMORETTA CREAM**—A delightfully fragrant day cream which makes powder adhere and protects the skin from wind, sun and dust. Gives the complexion a natural softness. $1 and $2.

**VENETIAN ADONA CREAM**—If summer activities have left you somewhat thin for decollete you will find that this will restore graceful curves to neck, bust and shoulders. Massaged into the skin daily, it soon brings the desired plumpness and firmness. $1.25, $2 and $3.

**VENETIAN EYE SHADOW** — Deftly blended over the eyelids, this greatly enhances the brilliancy of the eyes, elongating and deepening them, subtly displacing a care-worn look with a rested youthful expression—a justifiable camouflage. $1.

**POUDRE D'ILLUSION**—Gives a peach-like bloom to the complexion: cannot be detected. Exquisitely perfumed. $2.50.

***The Arden booklet, "The Quest of the Beautiful," describes all the Venetian Preparations and the wonderful Arden Muscle-Strapping Treatments. Send for it today. In ordering Preparations, please enclose cheque or money order.***

ELIZABETH ARDEN

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GUARANTEED WASH SKIRTS

# SOCIETY

## *Births*

NEW YORK

**Brown.**—On July 29, to Lieutenant and Mrs. Thomas E. Brown, junior, a daughter.

**Cutting.**—In August, to Mr. and Mrs. Fulton Cutting, a daughter.

**de Saint Phalle.**—On July 23, to Mr. and Mrs. Fal de Saint Phalle, a son.

**Finch.**—On August 8, to Mr. and Mrs. Henry L. Finch, a son.

**Guernsey.**—On August 9, to Major and Mrs. Otis L. Guernsey, a son.

**Nickerson.**—In August, to Captain and Mrs. Hoffman Nickerson, a son.

BOSTON

**Musgrave.**—On July 26, to Mrs. Herbert Musgrave, a son.

WASHINGTON

**McLean.**—On July 27, to Mr. and Mrs. Edward B. McLean, a son.

## *Deaths*

NEW YORK

**Du Bois.**—On July 11, Lieutenant Norman Du Bois, U.S.A., son of Mrs. Cornelius Du Bois.

**Field.**—On August 9, Cortlandt de Peyster Field.

**Hyde.**—On July 30, Marie Brown Hyde, wife of Mr. E. Francis Hyde.

**Johnson.**—On July 31, Bradish Johnson.

**Kobbé.**—On July 27, Gustav Kobbé.

BALTIMORE

**Williams.**—On August 8, William S. G. Williams.

BOSTON

**Bird.**—On August 9, Francis W. Bird.

CLEVELAND

**Otis.**—On July 28, in Brooklyn, New York, Waldemar Otis.

## *Engagements*

NEW YORK

**Handy-Burchell.**—Miss Ruth Handy, daughter of Mr. Parker Douglas Handy, to Ensign Fford Burchell, U.S.N.R.F., son of Mr. Thomas Henry Burchell.

**Tripp-Gatch.**—Miss Olive Tripp, daughter of Colonel Guy Tripp, to Lieutenant Nelson B. Gatch, Aviation Section, Signal Corps, U.S.A., son of Mr. Elias S. Gatch.

**Williams-Richards.**—Miss Edith Williams, daughter of Mrs. John Van S. Oddie, to Lieutenant John William Moore Richards, U.S.A., son of Mrs. Nathan Heft.

BUFFALO

**Polley-Norment.**—Miss Margaret Polley, daughter of Mrs. Cyrus H. Polley, to Mr. Clarence F. Norment, junior, U.S.N.R., son of Mr. Clarence F. Norment.

PHILADELPHIA

**Dodge-Wharton.**—Miss Josephine Dodge, daughter of Mrs. James Mapes Dodge, to Mr. Joseph S. Lovering Wharton, junior, U.S.N.R.F., son of Mr. Joseph S. Lovering Wharton.

**Lippincott-Love.**—Miss Estelle Lippincott, daughter of Mr. Alfred H. Lippincott, to Lieutenant Donald M. Love, U.S.A., son of Mr. S. Arthur Love.

WASHINGTON

**Adams-Downey.**—Miss Mildred Adams, daughter of Dr. Samuel S. Adams, to Captain Fairfax Davis Downey, 12th Field Artillery, U.S.A., son of Colonel George F. Downey, U.S.A.

## *Weddings*

NEW YORK

**Barton-McAlpin.**—On August 17, at the summer home of the bride's parents, East Hampton, Long Island, Lieutenant Charles Peirce Barton, junior, Ordnance Department, U.S.A., son of Mr. Charles Peirce Barton, and Miss Flora B. McAlpin, daughter of Mr. George L. McAlpin.

**Griffith-Truax.**—On August 3, in the Brick Presbyterian Church, Mr. Frederick W. Griffith, and Mrs. Arthur D. Truax, daughter of Mrs. Herman L. Riggs.

**Kittredge-Batten.**—On August 6, in Trinity Church, Mount Pocono, Pennsylvania, Mr. Harvey C. Kittredge, son of Mr. Arthur M. Kittredge, and Miss Clare W. Batten, daughter of Dr. Loring W. Batten.

**Pynchon-Hyde.**—On August 17, in Christ Church, Greenwich, New York, Lieutenant Harold Cooper Pynchon, 344th Infantry, U.S.A., son of Mr. John Pynchon, and Miss Mary Hyde, daughter of Mrs. Seymour J. Hyde.

BOSTON

**King-Robinson.**—On August 14, at Houston, Texas, Lieutenant T. Gelston King, Aviation Section, Signal Corps, U.S.A., son of Mr. Samuel G. King, and Miss Mary Elizabeth Robinson, daughter of Mr. Charles W. Robinson.

PHILADELPHIA

**Winpenny-Gilpin.**—On July 27, Mr. Marshall S. Winpenny, son of the late J. Bolton Winpenny, and Miss Anna Gilpin, daughter of the late Washington H. Gilpin.

RICHMOND

**Patton-Glennon.**—On August 6, in Old Saint Paul's Church, Lieutenant James D. Patton, junior, U.S.R., son of Mr. James D. Patton, and Mrs. Philip Glennon, daughter of Mrs. John K. Jones.

WASHINGTON

**Hill-Garland.**—On August 3, at the home of the bride's parents, Mr. William George Hill, and Miss Mary T. Garland, daughter of Mr. John Spottswood Garland.

**McElroy-Wilson.**—On August 7, at the White House, the Reverend Isaac Stuart McElroy, junior, son of the Reverend Isaac Stuart McElroy, and Miss Alice Wilson, daughter of Mr. Joseph R. Wilson.





# HOW TO ADD THE CATERER'S TOUCH TO YOUR EVERY-DAY DESSERTS



*Neither Skill in Cookery Nor Sugar Required*

MANY housekeepers think that making every-day desserts really attractive is an expensive operation. But it isn't. On the contrary, if the *Caterer's Way* is followed, it is a decided economy. And an important aid to sugar conservation as well.

In the average home, gelatines, tapiocas; all kinds of puddings from "poor man's" to plum; and cooked or fresh fruits comprise the dessert part of the daily menu. And all of these that require a sauce—and which one doesn't?—are usually served with cream and sugar.

That's expensive—*more so than we realize*—and, as experience teaches, thoroughly unsatisfactory. What more "flat" than gelatine, as an example, with ordinary cream as its sauce? Yet, it can be given the distinction of a Caterer's Creation by being attractively served with a sauce that *fits!*

Or, as another example, "drug store ice cream." Surely, an uninteresting dish in itself. But quite delectable as a *marshmallow sundae*, which is the way we usually order it at the fountains Scarcely ever the cream alone. The sauce provides the necessary touch to *complete* the dish.

And so it is with nearly all desserts; they are eloquently incomplete without an exceptional sauce to "dress them up." The clever housekeeper is she with the knack of *inexpensively* adorning her simple dishes. The knack recognized by caterers and chefs as the most important in cookery.

"THE Sauce that *Makes* The Dish" and "The Richest Whipped Cream," the recipes for which appear on this page, form the *basis of the Caterer's Art in dessert preparation.*

Not only will they disguise beyond recognition the very desserts of which, through frequent serving, your household may be tiring; but they will cost you considerably less than "makeshift sauces" or simple cream and sugar. Especially the Whipped Cream!

Today's gelatine, or other homely dessert, served with one or the other will illustrate the amazing simplicity of the Caterer's Way of supplying commonplace dishes with the charm of novelty.

***HIP-O-LITE—What It Is and Where To Obtain It***

HIP-O-LITE is an exquisite marshmallow of the consistency of paste. For many years it was supplied to caterers and chefs *exclusively.* But it is now prepared in absolutely *ready-to-use* form for household use. It is on sale at groceries and stores with grocery departments.

Order HIP-O-LITE of your grocer. If he will not supply you, avoid disappointment by *refusing* substitutes and write the Hipolite Company, St. Louis.

HIP-O-LITE is packed in Standard Mason Jars and the name on the label is the quality guarantee of America's Master Makers of Marshmallow Products.

***"The Sauce That Makes the Dish"***

Put two or three tablespoons of HIP-O-LITE into a small mixing bowl. Add a teaspoon or two of water or milk. Stir together half a minute, and you'll have the *same* marshmallow sauce that's served with sundaes at soda fountains! Costs *less* than plain cream and sugar.

***'The Richest Whipped Cream'***

With water or milk soften several tablespoonfuls of HIP-O-LITE to the consistency of a *heavy* syrup. Whip until stiff. Requires less whipping than "double cream," has more body and is richer; whips under *any and all* conditions—and costs *very much less.*



*Even the most prosaic desserts may be given the distinction of a Caterer's Creation with marshmallow sauce. And it's more economical than plain cream and sugar!*

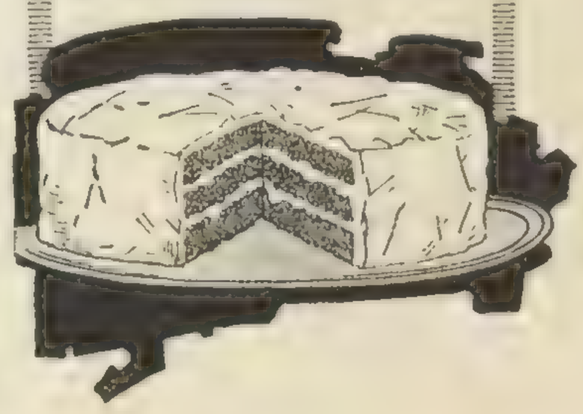
***About Cakes***
***Wonderful Cakes!***

Can you make a cake filling that will Stand Up? A frosting that Will Not Run?

But why bother trying?

HIP-O-LITE, just as it comes in the jar, is the *very same* cake filling and frosting that caterers use. Spread it on the layers and over the cake, just as you would spread butter on bread. That's all for a PERFECT filling, a PERFECT frosting!

**No Sugar Required;** no eggs or other ingredients. And no cooking! Costs less than the home-made kind; infinitely more delicious.



**Send For The Book of Caterers' and Chefs' Professional Recipes**

It's a glimpse behind the scenes that reveals how amazingly simple it is to "home-make" even the most elaborate cakes and desserts—*when one has the correct material to work with.* Also contains Miss Alice Bradley's interesting recipes, "Liberty Cakes and Cookies," which prove that Mr. Hoover did not take the deliciousness from war-time baking when he took the wheat and sugar. Mail this coupon for your copy.



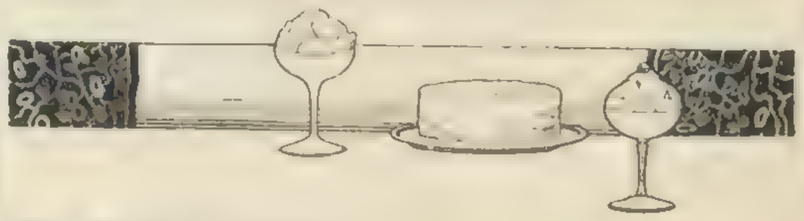

# HIP-O-LITE

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Mangone
NEW YORK

# FOR THE BLUE TRIANGLE

(*Continued from page 51*)

guarding Martha and those junior Sammies and Jacks who come to big towns for the first time. But that community recreation, properly administered, may take the place of many rules and much policing has been proved by such incidents as the one that occurred at an Atlantic port recently.

There was a vessel due. The Jackies hadn't sighted brown earth for three months, and the captain informed the port by wireless that he expected they would paint it red.

"Oh, no," said the port serenely. "Switchboard, give me the Y. W. C. A."

The situation was explained. The secretary rose to it. The minute the vessel arrived, the Jackies found themselves invited to a party — persuaded — carried off——

"Did you ever play musical chairs when you were a child?" the secretary asked.

Certainly. Who hasn't? A most innocuous amusement.

The Jackies and Martha played musical chairs with delirious abandon—and three-deep — and button-button. They sang in chorus everything from George Cohan to Billy Sunday. They ate ice cream as one man. And when the uproarious evening came to an end, the fearsome red-painters were all so absolutely worn out that they went straight home to their hammocks.

### THE BRAVE MUNITION WORKER

But there are a great many things a girl needs besides a smooth floor and a phonograph. The twenty-two Government munition cantonments, far removed from town comforts, contain from one to three thousand women. The Y. W. C. A. not only helps the workers to organize their own community, but provides important extras like the beauty parlour for the girl whose hair or skin is effected by the picric acid in which she works. This might seem a little thing to an august government. But a woman knows that the last thing another woman would sacrifice to the cause of liberty would be her complexion.

The Y. W. C. A. also teaches sixty thousand American women who can't speak English — teaches not only language, but non-mediæval methods of thought. Letters are written and separation allowances are looked after in thirteen languages, at one camp. Food rulings are explained to the woman who is accustomed to be ordered about without explanation, and, under the guise of "Social Standards in War Time," much necessary information is given the youngest workers in regard to life and what one mustn't do with it.

But there are other Marthas, some of them no older than the wage-earners, whose alarm clocks drag them up, not to an office or a power machine, but to a wash-tub or their own kitchen stove. For these Marthas—the wives and mothers of soldiers—the Y. W. C. A. has instituted the Hostess House at the camp. There are eighty-five of these hostess houses, primarily for women visitors, but much used by the men also. Rest rooms, cafeterias, nurseries, big living-rooms with fireplaces and comfortable chairs and flowers and pianos and chintz curtains—everything, in fact, that a woman architect and a woman decorator could devise, has been used to make up the atmosphere of the Hostess House. Five hostesses preside—the hostess director who is in charge of everything, the social hostess who is responsible for receiving visitors, the emergency hostess who looks after outside cases of need that come to the attention of the Y. W., the cafeteria hostess who sees to the food, the business hostess who buys and keeps the accounts.

We must imagine, then, this cheersome building set in the Kansas mud of Camp Funston, or the Jersey dust of Camp Dix, or the uttermost white zero of Camp Devens in Massachusetts midwinter. Here comes a lonesome mother looking for her boy—a foreign-born mother, perhaps, who is timid, and untrained, and utterly at a loss in her poor little shreds of language. The Hostess House finds the boy, teas them both, locates a room for the mother within get-at-able distance from the camp. Here comes a second lonesome boy looking for—well, it might be trouble if one took him that way. But, instead, the Hostess House provides him with what he immediately designates as the camp's "only chair with a cushion" and the only cup he's yet seen that he could break if he'd a mind to. Promptly, with the opportunity, he hasn't the mind—now, nor at any other time in the Hostess House.

Another man opens the hospitable door. One can tell from his face that he doesn't want a chair with a cushion. He's too restless to sit down. Very well then, the Hostess House will accompany him to the movies, where he will lose his sorrows in the curls of the Princess Pickford. Hardly has he departed under escort than still another claimant appears. Perhaps he's a sergeant, new-made with the morn. His chevrons are in his hand. But, though his particular Martha is due to-morrow, the tailor is busy—and—in short—why, certainly. Who'd have the heart to rob a king of his crowning?

"But doesn't the Y. M. C. A. provide the men with everything they need outside of the Army?"

Yes, in a way. But it's everything with Martha left out. And, after all, war or peace, private or officer, black or white or yellow, what is life without her? The link between Martha and her lawful possessions in the Army is, by Army invitation, the Hostess House. What wonder that, having found his way Hostess-Houseward with Martha, he often returns for comfort after she's gone home?

To entertain three thousand people over a Sunday at Camp Dix—to make four thousand sandwiches for a statesman visitor and his admiring audience at Camp Funston—to hunt up unused musical instruments to provide a soldiers' orchestra for Camp Wadsworth—to return over-patriotic and under-taught little Marthas to their weeping mothers—to be present at weddings and christenings and burials in all languages—this is just part of the day's work for the Hostess House. And, as we've said, there are eighty-five of them, all proving just how efficient a Hostess House can be.

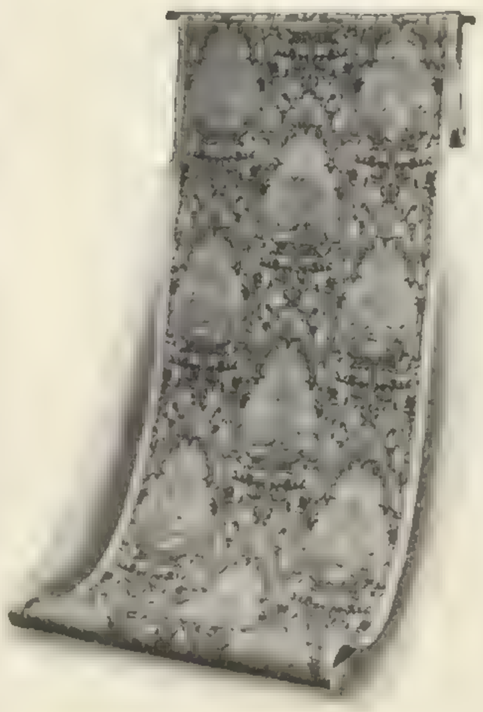
### WHAT CAN YOU DO?

But perhaps you've been wondering all down these columns what part you were chosen for in this great pageant of helpfulness — you, with Vogue in your hand and your own men overseas. To begin with, there's the fifteen million dollar drive in October. Every cent you give goes to increase the fund which makes Martha that much more efficient —in all the ways outlined in this article —and without Martha what can Sammy khaki do? Then, too, there is the Workers' Bureau, in charge of Mrs. Dave H. Morris, granddaughter of Commodore Vanderbilt. This New York bureau, the mother of similar developments throughout the country, aims to take the part-time volunteer, willing but untrained, and put her through a simple course of lectures and practical work that will fit her to do the office routine, the investigating, the personal visitation of non-English speaking soldiers' families, and all the other thousand and one things for which volunteers are wanted by the Government, the Army, and the manufacturers of war-time necessities. If you really want to help, Mrs. Morris's Bureau, 600 Lexington Avenue, will help you.

# Thibaut
## WALL PAPERS

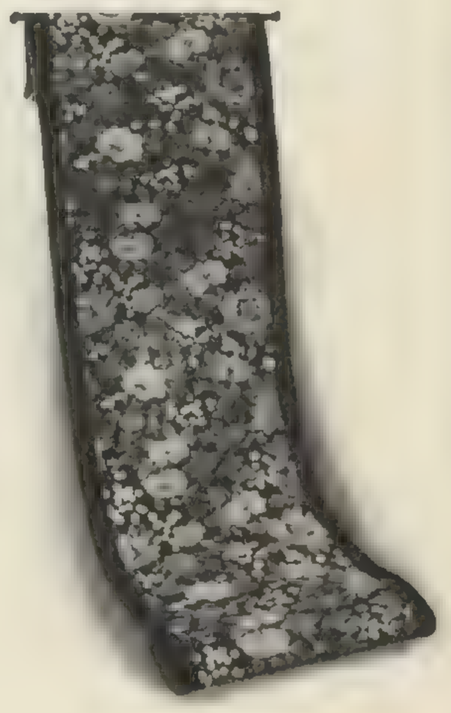


## STYLE



in a house has an inspiring influence on the whole family. Thibaut's lovely wall papers attune a house to the highest note of style, because Thibaut's papers themselves represent the style of the hour in wall decoration. They make any house really MODERN—and so greatly increase its value.

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NEW YORK CITY

*Miss Manhattan*


# FURNISHING *the* SMALL APARTMENT

(*Continued from page 60*)

figure decorations on the same delicate yellow ground. Over the fireplace a fan-topped black iron mirror pleasantly reflects the flower painting opposite. This oval painting is set into the wall as an architectural feature. Below it, and between the built-in bookcases, stands a small Italian commode, a reproduction of unusual excellence, simple in line. It is a decorative as well as a useful adjunct to the small living-room and an excellent value. Near it is a painted black armchair with gilt decorations and a yellow taffeta cushion.

Between the windows stands a table-desk, inspired by a Heppelwhite model, with a narrow brass rail at the top and four drawers. It is mahogany with a walnut stain finish, and with it a small walnut chair of Italian design could be used. A drop-leaf walnut table serves as a dining-table whenever the occasion demands.

For the floor covering a serviceable woven wool rug in a neutral tone of taupe would be excellent, and, on the highly polished floor, would make a pleasant harmony with the delicate mauves, yellows, and greens of the room. Among the small personal touches might be included a bell-pull and an amusing Chinese design embroidered in various tones on a linen ground. There is a green calf gold-tooled portfolio and inkwell for the desk, on which a rich deep blue glass flower vase filled with yellow and mauve flowers would look particularly lovely. The essential waste paper basket has not been forgotten; a black tin one with gilt lines seemed the most decorative. A cigarette box of delicate toned cloisonné and another yellow bowl of flowers complete the decorative details of this unusually attractive room.

### LIST OF FURNITURE FOR LIVING-ROOM

| | |
|---|---|
| 1 settee 69 inches long | $137.00 |
| 5⅝ yards 50 inch yellow taffeta for covering same at $5.65 a yard | 31.79 |
| 1 walnut commode | 120.00 |
| 1 armchair | 33.00 |
| 4 yards 31-inch chintz at $2.10 a yard for covering the armchair | 8.40 |
| 1 painted black armchair with gold decoration | 40.00 |
| 1 yellow taffeta cushion for same | 12.00 |
| 1 9 by 12 woven wool rug, reversible, taupe colour | 57.50 |
| making 2 pairs window curtains including sateen lining and valances at $25 | 50.00 |
| 14 yards yellow taffeta for curtains at $5.65 a yard | 79.10 |
| 2 pairs net under-curtains at $4.85 | 9.70 |
| 2 lamps and shades at $31.50 | 63.00 |
| 1 small Queen Anne walnut table | 35.00 |
| 1 small upholstered stool | 28.00 |
| ¾ yard green and yellow striped material for covering same | 4.15 |
| 1 bell pull | 23.00 |
| 1 walnut table with gilt decoration. Height 22 inches, length 16 inches | 22.50 |
| 2 grey green taffeta shirred cushions at $12 | 24.00 |
| 1 three-fold screen covered with chintz on both sides | 60.00 |
| 1 mirror | 125.00 |
| 1 oval flower painting 22 by 30 inches | 100.00 |
| 1 desk 22 by 41 inches, Heppelwhite design | 96.00 |
| 1 Italian chair | 25.00 |
| 1 pair andirons | 25.00 |
| 1 dark blue glass flower vase | 4.00 |
| 1 yellow bowl | 5.00 |
| 1 tin trash basket | 8.00 |
| 1 cigarette box | $ 7.50 |
| 1 drop-leaf walnut table | 95.00 |
| 1 green calf portfolio tooled in gold, lined with green moire | 18.00 |
| 1 green calf inkwell with stamp holder | 9.50 |
| | $1,356.14 |

For the bedroom, instead of painted furniture, which, though most appealing, has been used a great deal, furniture in Italian designs of the 18th century has been used. These reproductions are of dark walnut, graceful in line. The day-bed, which has an excellent mattress and spring, is covered with a fawn coloured silk repp, piped in a blue green taffeta. It has two down rolls piped in the same fashion and hung with blue and fawn tassels. Next to it stands a small table, also in walnut, in which is placed the essential reading lamp of white Italian pottery and a Georgette crêpe shade in pale yellow lined with rose.

One comfortable armchair is essential to the bedroom, since there is ordinarily no space for a *chaise longue* in an apartment bedroom. The big roomy armchair is covered in a chintz in which the design is pale rose flowers with touches of blue and a fawn coloured ribbon winding through a pale grey ground. The slip-cover is piped in the blue taffeta and there is a luxurious taffeta pillow as an additional bit of comfort.

The dressing-table has a glass top and one long drawer which conveniently holds all toilet articles. It is covered with the chintz and measures eighteen inches by thirty-six inches; height thirty inches. Over the chintz-hung dressing-table hangs a delightful mirror of unusual length, with an over-painting, and two small shaded lamps placed at convenient angles at the sides. There are also to be two small walnut side chairs with rush seats.

For the floor covering a reversible woven wool rug in the new small chequed design in blue and fawn colour would be excellent. Simple ruffled muslin curtains at the windows complete the room, which could be painted a warm shade of beige.

### LIST OF FURNITURE FOR BEDROOM

| | |
|---|---|
| 1 walnut day bed | $100.00 |
| 1 mattress and springs | 50.00 |
| 1 Fawn colour silk repp spread and two down rolls trimmed in blue taffeta pipings and blue and fawn tassels | 100.00 |
| 1 night table | 60.00 |
| 1 Italian pottery lamp base and Georgette crêpe shade | 45.00 |
| 1 mirror with over painting | 150.00 |
| 2 yellow lamps on dressing-table, complete at $18.00 | 36.00 |
| 2 walnut chairs at $35 | 70.00 |
| 1 upholstered chair covered in linen and bound in blue taffeta | 65.00 |
| 1 blue taffeta pillow | 20.00 |
| 1 reversible wool cheque rug, 6 by 9 feet | 29.50 |
| 1 pair ruffled curtains | 12.50 |
| 1 chintz hung dressing-table with glass top, with one long drawer, upholstered with material, top 18 inches by 36 inches by 30 inches high | 75.00 |
| | $813.00 |

*Note—Addresses of the shops where these articles may be purchased will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 19 West 44th Street, New York.*





# Peggy Teare MOTORHOSE

SMARTEST things in town! Motoring warmth in all weather and trim ankles, too. The newest creation of Patrick-Duluth. Worn over the shoes—on and off as easily as a glove. They have a leather half-sole and an opening through which extends the shoe heel, thus they are not injured in walking. Correct for every occasion—day or evening wear. Made of pure worsted wool, in black, white and eleven stunning colors.

Write for the Patrick Style Book and let us direct you to the nearest dealer who carries Peggy Teare Motorhose.



***Boy's Alpine***

Made in all Patrick-Duluth colors; sizes 4 to 10 and 12 to 18 years. Shawl collar, yoke in back, two-button belt, patch pockets. All wool from "sheep that thrive in the snow."

Patrick DULUTH TRADE MARK REG. U.S. PAT. OFF.

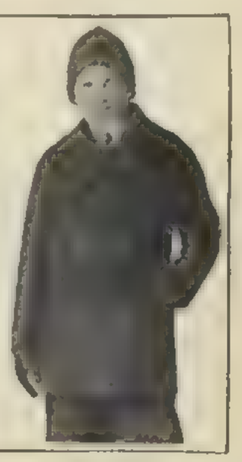
While the Patrick Mills are producing a large supply of goods for the Government, they have been permitted to manufacture a limited quantity for their dealers. This supply is all in the dealers' hands now.

**Patrick-Duluth Woolen Mills**
**2110 Pine Street, Duluth, Minn.**

***Youth's Nobby***

Another juvenile Patrick "Bigger than Weather" garment. Made in all Patrick-Duluth colors. Notch collar, full belt, patch pockets. Sizes 12 to 18 and 4 to 10 years.

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[THE CORRECT WRITING PAPER]

is too subtle for imitation. Its genuineness, its fitness and its elegance of format has made it the choice of those whose taste is sure

*Usable samples sent on request for twenty-five cents*

EATON, CRANE & PIKE CO.
New York Pittsfield, Mass.

# THE SCHOOL FOR VOTERS

(*Continued from page 52*)

Rachel," he expostulated. "Men vote."

"No, I vote," said Rachel. "Don't you not vote? You vote—I vote. The card says so."

Convinced against his will, the erstwhile undisputed lord of creation watched his Rachel depart partywards — and he wasn't even invited.

"It was a wonderful party," Miss Lape said. "First we gave them each a button that said, 'I'm a Voter.' They loved that. Then we had a talk on voting and what it would mean to them. It was in English, of course, but we had a good interpreter. The speaker told them about industrial laws for themselves and their children; she told them they could now tell their alderman what they thought of him and what they wanted—and he'd listen if they represented a group. We insisted on that group idea, for, of course, one solitary voter has no influence, man or woman. Then we gave them something to eat and they danced till one o'clock—peasant dances. Some of them hadn't danced in years, those old women in sweaters with two buttons. There were no men, but that didn't seem to matter."

### RACHEL'S RIGHTS

Men have been apt to matter a bit too much on the East Side. If they would only go away and stay away, or else not go away at all—but no. The deserted wife is so apt to have a returning prodigal thrust upon her just when she least desires the added expense of a fatted calf. It was at a day nursery that one of the English classes was established, growing out of the voters' party. The women who attended—d e s e r t e d wives in the main—were busy all day in the factory. At six o'clock they started for the nursery to take the young deserteds home. After the children were in bed they came back again to study.

"Study!" said the woman to whom Miss Lape told all these things, "I wouldn't study, or read, or take a bath even, if I'd worked as hard as that. Would you?"

The old lady in charge of the nursery thought rather along the same line.

"They come—they vote—oh, yes," she said, shaking her head. "But what they wanta know is mostly their rights. Why don't you get a lawyer down to them? They wanta know when he come back next time, could they keek heem down stairs?"

The Americanization Committee believes, however, that the prodigal won't be apt to need such extreme measures. He will be afraid to impose his presence on a woman who is of New York, not of Warsaw, and who has American friends to whom she can appeal. The War Information centres established by the Americanization Committee have this purpose, as well as other purposes, in view. There are seventy-five of these centres in the densest aggregations of hyphendom, and they aim to be the go-between so needed by the Federal Food Board, the Fuel Administration, the War Risk Insurance Board, and indeed every agency that deals with Americans in the mass. In each of these centres there are people speaking the immigrants' own language; one is in a Russian settlement house, for example, and one in a Hungarian newspaper office.

But when Sonia has found out why Ivan was drafted and what the Government is prepared to do for her in return; when Abie, who swears he never meant to, is shown where, why, and how not to infringe the Food regulations; when little Teresina has ascertained that they can't really put her and the babies on the street because she got behind with the rent since they sent Tony to Camp Dix, but that, on the contrary, she's been the subject of a benevolent fairy called "The Civil Rights Bill" and that another power known as the "War Committee of the Bar" will actually furnish her with a lawyer free of charge in any court difficulties—when all these multiplied details are attended to, the usefulness of the War Information Centre hasn't come to an end. In fact, it has only just begun. The object, you see, has been to make all these inhabitants of Lower Jewry, and Little Italy, and Poland, N. Y., into American citizens. And it isn't just head knowledge that will do this—it's heart sympathy; it's the understanding of American ideals, above all, it's personal contact with the best type of born-in-the-land Americans.

You've observed, perhaps, that we began with Americanizing the first voters, and now we're talking about whole neighborhoods. That, in fact, is just the way the work grew on the spot, as well as on paper.

"You come into a tenement house," Miss Lape explained, "and you find a hundred and twelve women. Twelve are voters. Wouldn't it be short-sighted to concentrate on that little dozen to the exclusion of the score who will come of age next year and may then vote, the other score whose husbands may make them voters by themselves being naturalized, the dozen or so unmarried women who are eligible to take out naturalization papers any time? No, the only logical thing to do is to try to Americanize the whole mass. But that isn't all. The men are almost as much in need of it as the women. They come just as eagerly to our information centres. That is why, when we send out the 'Information Bulletin for Voters' which is issued every week for the use of our advisers in these centres, we include information of every sort, from a paragraph on conditions in the street cleaning department up to the latest doings of Director General McAdoo in forming new express companies. There's a big fine-typed sheet of it and, as its name says, it covers, 'City—State—Nation.'"

So much for the Americanization Committee and its two hundred thousand wards, plus their unlimited relatives, dependents, and neighbours. The Women Voters' Council proper didn't stand idle when we left it alone on the first page. It plunged into plans for educating its share of the new voters—the three hundred thousand who can speak English.

### THE ORGANIZATION BEHIND THE VICTORY

The Woman Suffrage Party is organized along truly party lines. The five boroughs have heads as active as those appointed by the ubiquitous Tammany tiger. Each assembly district has its leaders; each election district of three hundred and fifty voters has its captain. In such a manner the Woman Suffrage Party won its victory last November, and in such a manner does it undertake its educational campaign. The party will not take sides, will not name or endorse candidates; it will only tell the woman what a vote is, and why it is, and then leave it to her own judgment.

A series of four lessons was prepared under the direction of Mrs. John Blair. Big type was employed, short sentences, and simple English. Classes were held in community centres,—public schools, Red Cross clubs, parish houses, department stores, laundries, insurance companies, specialty shops, restaurants, tea rooms, women's clubs, banks—in short in every sort of place where a group of women could be reached. In one month alone three hundred and twelve such classes were held in New York City. The industrial classes all took place during employment hours, the attendance was purely voluntary, and there weren't any vacant chairs.

(*Continued on page 98*)

# *SNAP!*

Snap goes the dependable Wilsnap, and the Wilsnap spring *holds*. No sagging "pinned-up look" with Wilsnaps on guard! Later, when your finger tips say "*Open*," then and then only will the Wilsnap spring release.

Being correctly made, Wilsnaps ask no favors of your finger-nails. Being rust-proof, Wilsnaps laugh at wash-day worries.

Wilsnaps—the first choice of particular women for heavy materials, for daintiest fabrics. Wilsnaps—always Wilsnaps—wherever snap fasteners are used.

THE WILSON FASTENER COMPANY, *Makers*
117 East St. Clair Avenue Cleveland, Ohio

*Always will snap*

*The men can't sew.*
JOIN THE RED CROSS!
*It needs you.*




*Look for this card*
—orange colored—
*10c everywhere*

*Wilsnap*
REG. U. S. PAT. OFF.
Fashion's Fastener

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# THE SCHOOL FOR VOTERS

(*Continued from page 96*)

"Mr. Coatandskirt, wouldn't you welcome anything that would make your salespeople more intelligent?" a suffragist would ask pleasantly. "Many of them have the vote now, but they've never given it much thought. If they think about voting, they'll have all the better brains with which to think about selling."

Mr. Coatandskirt was impressed. But wouldn't such a class be apt to get into deep water politically? And would Mayme and Millie and Isadora ever really care about classes of any kind? One department store manager agreed to a single preliminary talk given to buyers and heads of departments. If they liked it, considered it innocuous politically, and could possibly imagine Mayme listening without a yawn, the series could be given. If not——

They came, three hundred and fifty very critical people, many of them men. They enjoyed it immensely. They not only voted for the class for Mayme, but they asked if they couldn't be included.

"The secret," Mrs. Blair says, "is in the fact that we have a staff of women speakers of very unusual ability, and that they have been trained with this one end in view. The lessons, too,—we've worked over them and worked over them, to get them not only accurate, but simple, crisp, concise. The class never takes over half an hour and in the printed form you could read the whole four lessons through in less than twenty minutes."

### THE COURSE IN VOTING

The first begins with a brief discussion of why one should vote. "The Governor of New York State is a pretty important man, don't you think?" the lesson begins conversationally. "He is the manager of the entire business of the government of this big state with its eleven millions of people. Every law made for New York State has to go to him for his approval, and if it does not seem a good law to him he may veto it. You are going to vote also for your own special representatives at the Legislature in Albany, your State Senator and Assemblyman. It is important for you to choose the right man who is to represent you in that way, because he can make laws for you, both about your work and your home."

The second lesson deals with when and how to vote. Election districts, registration days, the sacred black lead pencil, the mystery of the direct primary, flit by like sign-posts on the road to political progress. The third lesson begins with the Governor, his salary and duties, and goes on down, through Senator and Assemblyman, to details of what to do to each of them if the poor unfortunates don't correctly represent their constituents at Albany. The fourth lesson gets down to the very meat of the thing—"What New York City does for you and what it could do"—from the light that doesn't appear through the airshaft tenement window, through sanitation lacks, and recreation possibilities, to the powers of the mayor and aldermen to deal with the same. The final admonition reads: "Don't forget that you are a voter now, and that these officials are responsible to you. Because you are a voter—you will be listened to."

One of the most interesting classes took place on the Hippodrome stage for the members of the chorus. These women represented a very large section of the new voting public—foreign-born, or born of foreign parents, yet speaking English and living quite apart from the old-world sentiment of the massed foreign quarters. Such women have intense convictions on the various problems that the Suffrage Party believes will be solved by the new voters. They are eager to learn the machinery of voting—they are vivid, alive, and so full of questions that teaching them is a delight.

### "WHO'S WHO AS A VOTER"

"I married an American—at least, he was naturalized—but he, well, he just faded out a coupla years ago," volunteers a vivacious youngster from Hungary in the back row.

"You're a voter, then," Mrs. Blair decrees. "It doesn't matter how long it is since you've seen him. He's your husband still."

The next item of the chorus is blue-eyed and fluffy-headed and most righteously indignant. Adolph ran away, too. But he wasn't naturalized. At least, Marie doesn't think so.

"Then you aren't a voter, and what's more, you can't ever be unless he is," comes the verdict. "A married woman can't take out papers for herself unless she's also a divorced woman."

But the daughter of American parents, by birth or by naturalization before she came of age, is a citizen, and, if she's twenty-one, a voter. Unless indeed she was foolish enough to marry an unnaturalized foreigner. The pitfalls that confront the adjudicator on citizenship are all uncovered in a fat brown pamphlet on "Citizenship and the Vote," so the suffragist speaks with authority. One has to be well up on one's subject to meet all comers—and so many varieties of comers as there are, too.

### TEACHING THE NEW IDEA HOW TO VOTE

"But it's fascinating work," Mrs. Blair declared. "I haven't conducted any classes myself except the one at the Hippodrome. My work was in getting out the printed lessons and persuading the employers to take speakers. But all our women loved the classes. One of the speakers had five in one day every week, and in going from the first to the last she covered the five boroughs of the city."

The elections are now almost upon us, and a great many unwise ballots will be cast. But the Woman Suffrage Party is doing its best to see to it that Rachel of Lower Jewry will be at least as intelligent as Abraham who didn't even know that she could vote, and that Josie of the chorus and Mayme of Coatandskirts, to say nothing of those of us whose ancestors came over in the Mayflower or sailed up the harbour with Peter Stuyvesant, will be able to recognize a governor from an assemblyman when confronted by the sacred black lead pencil.

# Simon Quality Dresses



DRESSES for every occasion under the Autumn sun—fabrics to answer every call of style and service—colors in every hue of the rainbow. And your satisfaction will be heightened by the knowledge that *Simon Quality Dresses* are always the best values money can buy. Go to your dealer and ask to see *Simon Quality Dresses*, including those illustrated. If he does not have them, remit price to us, mentioning his name, and we will see that you are properly supplied. *Send for the Fall Style Book.*

**Style No. 3156. Price $29.50.** *This dashing Satin walking frock is fashioned in over-skirt effect; accordion plaited under-skirt; cuffs and neck set off with embroidery red darts on navy; over-skirt shorter on side with fringe trimming; fringed sash. Navy and Black. Sizes—16 to 38.*

**Style No. 3100. Price $42.75.** *Being "first cousin" to a slender model, this stylish Satin stout dress features fringed Georgette panels; Georgette sleeves; beaded embroidery; button-trimmed satin vest; beaded satin cuffs. Navy, Black, Wisteria, Russian Green and Brown. Sizes—38½ to 54½.*

**Style No. 5688. Price $39.50.** *A practical combination greets you in this Satin dress with over-skirt and bodice of French Serge; trimmed with novel silk braid; fringed sash ties gracefully on side. Navy and Black. Sizes—16-38.*

Simon Costume & Dress Company

"Dressmakers to the American Woman"

Simon DRESSES Quality

46 EAST 32D STREET
NEW YORK






*Miss Muriel Vanderbilt, with a friend, attended an open-air entertainment at the barracks at Newport*

# NEWPORT, THE SUMMER CAPITAL

(*Continued from page 43*)

The Red Cross Tea Room at the Westchester Polo Club field is a very popular spot in the afternoon. Here something is nearly always going on, and always pleasant little groups are assembled about the flower-decked tables on the piazza or under the little awning umbrellas on the lawn. Tea is served by the members of the summer colony, who take turns at this duty. Among the most faithful workers are included Mrs. Austen Gray, Mrs. Reginald Vanderbilt, Mrs. George Biddle, and Mrs. Whitney Warren. Mrs. Herbert Harriman was sketched here one afternoon when she was a guest and not a worker. She wears a smart beige dress embroidered in the same colour and a dark fringed cape. During another afternoon the sketch in the middle on page 43 was made, showing a youthful enthusiast distributing cigarettes to the apprentice seamen who had just taken part in a drill on the polo field for the benefit of the Newport Chapter of the Red Cross. It was on the same occasion that Mrs. Perry Belmont was sketched wearing a sheer embroidered white gown, a dark hat with a large shaded rose flower at the front, and a length of navy blue tulle wound about her neck, completing an exceedingly smart summer afternoon costume.

There is a distinct informality in evening dress at Newport this year, owing to the fact that one goes out so frequently in the evening to entertainments at the barracks which, being given in the open air, call for clothes that will afford real protection against dews and damp. Even at home, however, unless the occasion is really a formal one, such as a dinner for a visiting official, a simple type of dinner gown is worn. A dress of this kind is sketched at the lower right on page 41. It is of black chiffon trimmed with steel embroidery, and a black satin coat with a collar of ermine applied in bands upon white chiffon was worn with it. At the barracks one evening, Mrs. Alexander Dallas Bache Pratt wore a graceful cape of Venetian red velours and a picturesque hat with a sweeping feather of the same dull shade. On the other hand, Mrs. Cornelius Vanderbilt, who came with her daughter, Grace, wore a rather formal dress of silver cloth which she had supplemented with a black hat trimmed with turquoise blue and a long dark cape. Miss Grace Vanderbilt's all-enveloping cape of fawn coloured velours was topped by a fawn coloured hat with one of the softly draped crowns which she so constantly affects, made, this time, of old-blue velvet. Miss Muriel Vanderbilt came in a sweater of her favourite warm yellow with collar and cuffs embroidered in a very interesting leaf design all over its surface. Her companion, who wore a sleeveless pink sweater over a simple white shirt and skirt, had a charming wide hat of pink chiffon with pink wheat about the crown.



*Mrs. Perry Belmont wore a sheer embroidered white gown, a dark hat, and a length of navy blue tulle wound round her neck at the Red Cross Tea Room*



HERE is a dear picture—little Woolly Lamb and his friends, the children. Big sister says that their Ascher's sweaters once grew on Woolly Lamb's back.

What an extraordinary magic that must be—that can turn his crinkly white curls into fine, soft sweaters of sparkling sunshine colors—with pockets and belts and collars and everything.

Even greater is the magic which these knitted garments work in the children themselves. They make them into cherubs. Cheeks freshen with most delectable pink. Trim little bodies grow trimmer. It's romp and play all day long in the splendid outdoors.

This beautiful, clingy softness is characteristic of every Ascher knitted garment.

They are made of none but the finest wool—strong, clear threads that Nature herself has spun Always fresh and ready. Wear superbly. Wash beautifully.

There are wearables of this exquisite quality for babies, children, misses, and women. For nearly half a century, Ascher's Knit Goods have meant first quality. Look for the label of the lamb

*Write for free style book and name of nearest dealer selling Ascher's Knit Goods.*

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No. 16 to 18 West 40th Street
NEW YORK
PARIS 52 Rue Richer

# NOVEL DETAILS *of the* MODELS *of* 1918

(*Continued from page 29*)

is in a fine black silk cord, and there is a bib of jade coloured duvetyn at the front. A loose draped collar buttons with round duvetyn-covered buttons at one side. Long and clinging are the lines, and the quiet dignity of the materials and trimming is altogether delightful.

A one-piece frock in navy blue serge is sketched at the right on page 28. It combines the serge with a vest of navy blue satin, hand-embroidered in a dull rose silk and silver thread and trimmed with a self fringe of the navy serge. The dress is slightly draped, and this drapery is formed by a loose section across the front which is attached to a narrow shawl collar that forms suspenders. Serge-covered buttons hold this drapery in place. The underskirt is of blue serge. The collar follows the neck at the back in a round soft line. This frock has the new, long, tight sleeves finished with self fringe and tailored bands of the blue serge which end with smart tailored bows and touches of embroidery. It is in these odd touches that a gown is stamped 1918, for these are the things that make a gown new this season.

The young American girl or matron does not care for a suit with a jacket that runs below the knees, so an American designer has created the simple model sketched at the right on page 27 especially for her. It is in a black pepper shade—an unusual mixture of dark tan and light tan—and is made up in wool velours. A graceful easy line is observed in a rather tight skirt, while the coat is on long straight box lines, belted at the waist with a narrow duvetyn belt and having side pockets, upper and lower, trimmed with groups of stitching in silk, finished with arrows at either side. There is a high turn-over collar of kolinsky dyed squirrel. It is not large enough in itself to interfere if one wishes to wear separate furs, yet it is a comfortable addition to a plain tailored suit.

An example of a smart combination in a suit is shown in the sketch at the lower left on page 29. Very dark brown velveteen is used with wool velours of the same shade. The two materials, however, give one the impression of a contrast in colour. It is forecast that this design will be one of the most favoured of the season. The jacket runs to below the knees over a slim tight skirt. The skirt of the coat, which is of the velvet, is slashed at the sides, and these slashes, with the opening at the front, give the effect of loosely swinging panels. The upper part is heavily stitched in coarse silk threads, while the fastening arrangement is formed by narrow ties at the collar and at the waist. Even the skirt combines the velvet with the velours by using inch-wide velvet strips at either side. This design illustrates an artistic use of two materials, carried out so that one is not aware of conservation, although, after all, conservation it assuredly is.

### CAPES RETAIN THEIR POPULARITY

It is surprising indeed to find the cape-like wrap still in existence. After such a successful spring, one would naturally suppose the cape rather passé as an autumn and winter feature. As it now appears, however, this is not the case, for some of the smartest capes are presented along with the smartest coats of the season. The one shown in the sketch at the left on page 27 is in balsam green duvetyn, lined with a pale champagne coloured crêpe de Chine with no trimming except for two heavy Chinese tassels of dark green silk suspended from the end of narrow ties. A deep shawl collar that is quite deep enough to be worn as a cape in itself runs down the front in loose panels. The cape is slightly circular and is shirred to a deep round yoke under this over-cape. There are openings at either side through which to slip the arms. In addition to the other merits of this cape, the collar and swinging panels can do many wonderful and becoming things in the way of wrapping themselves about the neck and waist. A wrap of this type is one of those delightful styles that become a war-time joy, inasmuch as they may be worn quite appropriately during the day or evening.

### A COAT OF SLENDER LINES

A simple top-coat and one that is new is the straight tube-like coat in a dark brick mixture, shown at the right of the sketch at the lower left on page 29. It is trimmed with an ample collar in taupe coloured wool, and the cuffs, too, are in the wool fur. The back, like the front, hangs in straight lines. Deep arrow inserts under the arms at either side are the only trimming or tailoring. Dark brick coloured bone buttons are used.

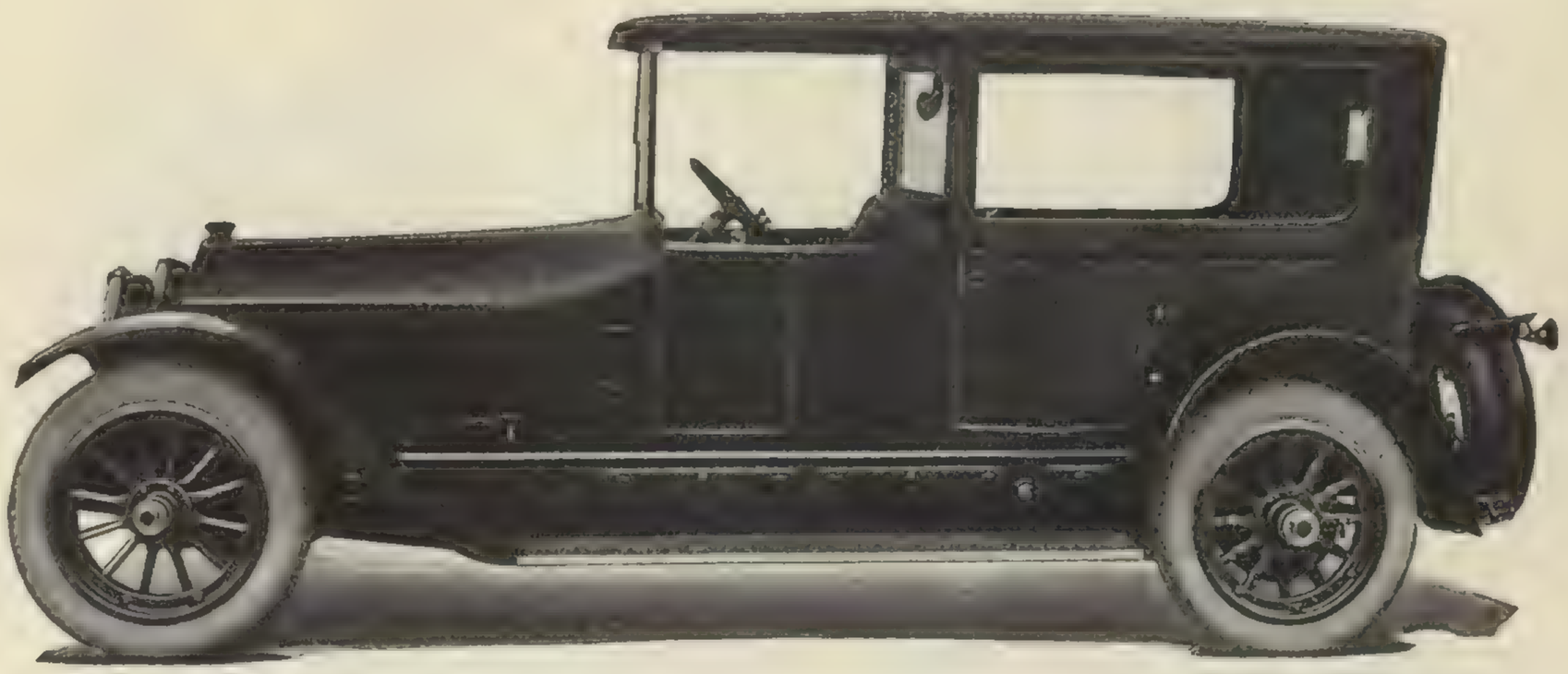
For evening there are many new and interesting materials. Metal cloth, metal brocades, and metal gauzes are used to a great extent. Of course, these are expensive materials which can only be afforded by a limited number. In less expensive materials plain coloured chiffons are shown, and, smartest of all, according to the indications of the early forecasts, are velvet, panne velvet, and chiffon velvet. Satin, too, will be used to a certain extent. Most gowns of these materials are absolutely without trimming. The photograph at the upper right on page 29 shows an informal dinner or evening gown of black satin trimmed with folds of black Spanish lace and finished with bindings of small jet beads. This is a charming combination and one that is used a great deal this season when black has become so smart. The gown is made on slim, straight, chemise lines, unbelted, but with a slight indentation at the waist. The lace drapes over the black satin, veiling the entire figure.

# LA MODE SOUFFLÉE

(*Continued from page 47*)

the right figure. An illustration is shown in the frock sketched at the left on page 44. This is a one-piece frock in navy blue serge with embroidery in brilliant red and blue silk giving an interesting touch to an otherwise simple frock. The high collar, which may be worn high or low, is lined with bright red flannel. The belt is of braided strips of blue serge and buckles at the front. Four buttons fasten the lower part of the skirt which is slit half way up at either side. Equally unusual is Royant's silk jersey embroidered in ribbons which has made a sensation at Biarritz and Deauville. We may expect to see this latest version of silk jersey at Hot Springs and later at Palm Beach, for it is quite the newest issue in Europe. One of the oldest, recently revived, is an ancient marquisette, steel studded, which Chanel drapes simply (one is almost tempted to say "tailors") and so creates a ravishing evening gown with which she has achieved a great success.

Necessity has been the mother of art and the god-mother of the new "mode soufflée" with which France will continue to hold the first place in the world of fashion in 1919, as she has held it for many years in the past.



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in a frock of serge and

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Satin Francaise is always the same: beautiful, lustrous, rich fabric, always dependable for service.

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395 Fourth Avenue
New York



"Save the Wool for the Boys"




Sarony

*Mr. and Mrs. Sidney Drew reversed the usual order of things by leaving the "movies" for a stage comedy called "Keep Her Smiling"*

# SEEN *on the* STAGE

(*Continued from page 63*)

Italy went to war to rescue those districts of unredeemed Italians still dominated by the Hapsburgs; Japan went to war in response to the requirements of her treaty with England and to drive the Germans out of China. Each of these nations on the side of the Entente has much to gain by a triumph over Germany and Austria. Their motives are above reproach, but each of them will win something tangible and measurable when the time arrives for making over the map of the world. But the United States has nothing to win and will gain nothing from the absolute annihilation of the Hohenzollerns and the Hapsburgs.

When we entered this war, we announced to all the world that we desired not one inch of territory and not one penny of indemnity. We pledged our solemn honour to offer up the lives of millions of our men and the total wealth of our entire population to win a war which could bring us no aggrandizement and for which, in the event of victory, we did not even ask the customary compensation. Never before, since man ascended from the ape, have one hundred million people deliberately gone to war because of an incentive so utterly unselfish. As matters stood in 1917, we were not even fighting in self-defence; for, so long as the British navy remained undefeated, we might have chosen to hide behind it and trusted to the Atlantic to protect us against any immediate knocking of the Hun against our gate.

### WHAT WE ARE FIGHTING FOR

What, then, are we fighting for, if we are not fighting for ourselves? For Serbia? . . . but we assisted Serbia without violating our foregone neutrality. For Belgium? . . . but the Huns were only too delighted to let us feed the Belgians in 1915. For France? . . . but all too many of our people have never been to Rheims. For England? . . . but some of us remember George the Third, who was a German. No; as a nation, we are not fighting for any or all of these. We are fighting merely—at uncounted cost in blood and money—to assert the faith of one hundred million people in the proposition that "Beauty is Truth; Truth, Beauty," and that both of these ideals are identical with the ideal of Righteousness. We are fighting to defend the holiest of trinities—Beauty, Truth, and Righteousness—against a strong assault of Ugliness, and Lies, and Moral Wrong. This programme is imaginative and abstract; but one hundred million people in America have taken it to their hearts as something concrete and immediate. Millions and millions of Americans who have never read the *Ode to a Grecian Urn* have instinctively accepted the gospel of John Keats and have pledged their lives, their fortunes, and their sacred honour to a reassurance of their faith in that eternal trinity which evermore reveals itself, to the intellect as Truth, to the emotions as Beauty, and to the moral consciousness as Righteousness.

This gospel, though abstract and, therefore,—in theory, at least—a little difficult to comprehend, has appealed so potently to the people of this country that scarcely a single citizen among our hundred millions has failed to do his bit to make reason and the will of God prevail. One in twenty of our total population will soon be in the Army or the Navy and glad of the opportunity to go. All of us pay taxes cheerfully and cut off our customary luxuries to save money for the common weal; and those of us who are too old or too young to go immediately to the front are envying our children or our fathers. It would be difficult to find a living person in this entire country who has not already saved his pennies for War Savings Stamps.

This new mood of America is remarkable at once for its exaltation and its unanimity. That a mood so poetic and religious should be called forth by a fact of public policy is, in itself, a notable phenomenon; but even more astonishing is the all but universal acceptance of this mood in a hitherto heterogeneous community of a hundred million people. Without question, we have dedicated all we have, all we are, to the propagation of this Great Crusade. Belgium shall be restored, ruined Rheims shall be avenged, and the women and children of the Lusitania shall be remembered so long as men can read. We have said it, and we mean it; and nothing shall divert us from our steadfast purpose until the bitter end.

### WHY SO SERIOUS AN ESSAY?

Any reader of the foregoing paragraphs might reasonably ask why so serious an essay has been offered as the exordium of a journalistic article about matters that are "seen on the stage." The an-

(*Continued on page 105*)

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| Boston | Cleveland | Memphis | Detroit | Houston | St. Paul | Portland |
| New Haven | | New Orleans | | | Duluth | Spokane |



*Put it away on the closet shelf*

# SEEN *on the* STAGE

(*Continued from page 104*)

swer to this question may be quickly made. From the preliminary announcements for the coming season that were published in July by the magnates of our theatres, it was apparent that a large proportion of the plays that we were soon to see was made up of pieces purporting to discuss the problems and exigencies of the war. Our theatre is, by habit, journalistic; and the men who control our theatre have apparently decided that the safest subject to exploit, throughout the coming season, is the war.

This is a very great theme, and, if it is to be exploited, it should be discussed only by artists who are capable of rising to the height of the occasion. It may safely be assumed that any man or woman, in these times, who buys a ticket and cheerfully pays out the theatre tax has already felt the exigency of this war to such an extent that he can not easily regard a discussion of its issues as a theme for levity. As a nation, we may be willing still to make a joke of art, or God, or any other of the primary realities; but we are not willing now to consider our Great Crusade as a subject for commercial profiteering.

The drama, because of the conditions under which it is forever destined to come into existence, has always kept a sentient finger upon the pulse of the public; and there is no reason why our current theatre should eschew the discussion of a topic that leaps easily into headlines in the journalistic mind of the assembled audience. But when the public is immersed in what Colonel Roosevelt, in one of his happy phrases, has defined as "the heroic mood," it is artistically inadvisable to address the public in a mood that hovers appreciably on the hither side of the heroic. The war has become to us already so very great a theme that our war plays must also become great or else become intolerable. Any play about the war that is trivial or insincere or silly is likely to affect us as an insult—lightly made but not so easily forgiven—against our mothers or our wives.

Here, then, is a warning offered, at the very outset of a season, to those managers who seem to feel that success will come easily to plays that touch upon the topic of the war. So great a subject requires genius for its treatment, or, at the least, that absolute sincerity which was defined by Matthew Arnold as "high seriousness." The old formulas and patterns will no longer serve; for the public will be all too likely to recognize them and dismiss them as mere makeshifts of insincerity.

The real spirit of the new America is, perhaps, the very greatest subject that has ever yet been made to the hand of any dramatist; but this subject still awaits its genius. The topic is so noble that a critical observer is inclined to feel ashamed when it is desecrated by a playwright not obviously called to the high communion. Genius might appear to be a thing impossible to ask for in the contemporary theatre; but, overseas, there is a man called Barrie who wrote recently "The New Word" and "The Old Lady Shows Her Medals." Among the hundred million people of America who raise armies and build ships with such unprecedented ease, is there none at all—not only one—who can write a little play, requiring but half an hour on our busy stage, that shall remind us—like these one-act plays of Barrie's—of "All we know on earth and all we need to know"? A great drama requires a great audience: we now have in America a great audience, attuned already to the heroic mood: may we not, in consequence, receive a single drama of the war that shall climb to the height of the occasion?

### "FRIENDLY ENEMIES"

The new season was inaugurated in New York on the evening of July 22, by A. H. Woods, who presented, on this unprecedented and uncomfortable date, a piece called "Friendly Enemies," by Samuel Shipman and Aaron Hoffman. This play, which had previously pleased the theatre-going public of Chicago, was hurried into the metropolis for the political purpose of antedating the production in New York of another piece that discussed a similar theme. With these little matters of theatric politics the public is not at all concerned; and even the professional dramatic critics are not likely to be influenced, in their recorded judgments, by a minor question of priority.

"Friendly Enemies" is merely an amplified vaudeville sketch of a traditional type. The authors have boasted that they wrote the play in five days; and there is nothing remarkable in this celerity. For thirty years, we have been accustomed in our theatre to the pair of German comedians who are the best of friends yet spend their time together in continually quarrelling. The only novel touch in the present piece is that these stock characters now quarrel about the war instead of quarrelling over their nightly game of pinochle. Louis Mann plays a German-American who still believes that the Fatherland can do no wrong, and Sam Bernard plays a German-American who has transferred his faith to the Allies. Whenever the two are together, the dialogue and the acting remind the audience of those traditional passages of vaudeville which were popular in the old days of Weber and Fields. Thus, Sam Bernard arrays himself in his familiar "comedy" checked suit and stovepipe hat, pirouettes upon his heels, and talks like a seltzer-bottle, precisely as he used to do in musical comedy, despite the fact that he is supposed to represent a German-American banker of the position and influence of such a gentleman as Mr. Otto H. Kahn. Louis Mann, on the other hand, has been favoured by the authors with certain passages of pathos which he acts with a beautiful restraint.

The play, of course, contains a passage in which the two cronies argue out the military movements of the battle of Verdun with the aid of china dishes on a table and end up in disagreement with a consequent smashing of crockery. The expected German agent appears, and collects large sums of money from Louis Mann for the ostensible purpose of furthering German propaganda in this country. He spends the money instead to procure the planting of bombs on American troop ships about to sail for France. A ship is sunk which has on board the son of Louis Mann, who has enlisted in the American Army against the protests of his father; and, though the boy is rescued, this nefarious attack converts his father to the American cause. As a point for criticism, it should, of course, be noted that this conversion is occasioned by a merely personal reaction and not at all by the abstract potency of an idea.

Considered seriously as a work of art, "Friendly Enemies" is almost utterly devoid of merit. Yet its many passages of slap-stick humour are amusing in and for themselves; and the piece has registered a very great success with a public so avid for amusement that it is often willing to accept quantity where quality is not to be discerned.

### "ALLEGIANCE"

"Allegiance," by Prince and Princess Pierre Troubetzkoy, discusses a similar theme; and, since comparisons have been invited between these two plays, it should be said at once that, though "Friendly Enemies" is more successful at the box-office, "Allegiance" is by far the better

(*Continued on page 106*)

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# SEEN *on the* STAGE

(*Continued from page 105*)

composition. It lacks the clowning and the easy laughter of the less important work; but it is more solid in structure, more sincere in characterization, and more literary in its dialogue.

In "Allegiance," we are introduced into a household that is divided against itself and are invited to study the various psychological reactions of three distinct generations of a German-American family. The grandfather, who emigrated to this country shortly after 1848, loves the Fatherland devotedly, but turns against the Hohenzollerns on the occasion of the sinking of the Lusitania. The father, who has come to maturity since 1871, believes implicitly in the policies of the Imperial German Government. The son, who has been born and brought up in this country, enlists in the American Army at the very outset of the war. The father, in this play, is finally converted to the American cause when his son, who has been taken prisoner in battle, is deliberately blinded by a Prussian oculist and sent home because he is no longer capable of military service. Here, again, as in the case that has been already noted in "Friendly Enemies," the pro-German antagonist is converted merely by a personal reaction and not at all by the abstract force of an idea.

This play contains the usual German spy, who behaves like the corresponding character in "Friendly Enemies" and is duly arrested before the final curtain falls. The pattern of the piece is, in fact, entirely traditional and reveals no unexpected merit in invention or in ingenuity; but, at the very least, it may be said that "Allegiance" is sincerely conceived and seriously written. This play about the war does not insult the audience with triviality.

## "MOTHER'S LIBERTY BOND"

A critic should always be chary of superlatives; but there are many reasons for asserting that "Mother's Liberty Bond," by Parker Fisher, is the poorest play that has ever been presented in New York within the memory of living men. In type, it may be defined as a cross between such antique rural comedies as "Way Down East" and such mechanical melodramas as used to be composed by Theodore Kremer before the ten, twenty, and thirty-cent theatres were driven out of business by the advent of the moving picture play; but it lacks the merits of its prototypes!

The only reason why "Mother's Liberty Bond" is mentioned at all in the pages of this magazine is that it must be held up as a horrible example of what may come from the present mania for exploiting the war in the theatre. A percentage of the gross receipts was donated to a very worthy charity,—the New York Sun Tobacco Fund; but, since the gross receipts were negligible, the play lacked even this plausible excuse for its existence.

## "THE BLUE PEARL"

"The Blue Pearl," by Anne Crawford Flexner, is merely another of the many plays in which a crime is committed early in the action, and suspicion is subsequently thrown successively on nearly every member of a copious cast of characters, until at last the audience is told that the deed was actually done by the least suspected person in the company. In pattern, it of course resembles "The Thirteenth Chair;" but Bayard Veiller's interesting melodrama had, in turn, been antedated by countless other plays of a similar sort. The wonder, in these cases, is that an author should take the trouble to write and that a manager should take the trouble to produce, a new play that merely repeats the pattern of many old plays that are allowed to gather dust upon the shelf.

Yet "The Blue Pearl" is interesting and absorbing, because the author has told her trite and unimportant story with considerable ingenuity. The piece is well acted, and it has been staged with remarkable skill by George Henry Trader. It deserves to be commemorated as a minor task well done.

## "KEEP HER SMILING"

"Keep Her Smiling" was dramatized by John Hunter Booth from a series of stories by Edgar Franklin. A good idea was planted at the root of this dramatic narrative,—the idea, namely, that a constitutionally inefficient husband may be spurred to practical success by the imperative demands of an extravagant wife. But the validity of this basic theme was sacrificed by reason of a feeble working out. In treatment, the piece descended quickly from the key of comedy to the key of farce. A timid and uxorious husband was troubled by the fact that his wife was afflicted with an ineradicable habit of spending many times his income; but, instead of being stimulated to "make good" by this condition, he merely fell into money whenever it was needed, by reason of a series of artificial turns of chance.

The play was thin in substance, and the performance was very much too slow in tempo. Mr. Sidney Drew, however, acted the part of the timorous but fortune-favoured hero with an admirably finished art; and Mrs. Drew disclosed a pleasing personality.

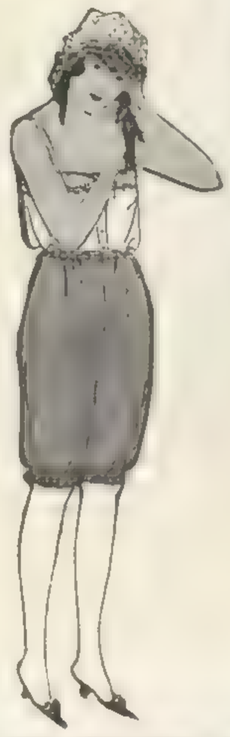
## "THE ZIEGFELD FOLLIES"

The best of all the summer shows which were put on to bridge the gap between the old season and the new was the twelfth annual production of the "Ziegfeld Follies." This exhibition was rendered memorable by the wondrous scenic art of Joseph Urban and also by the practised taste in female pulchritude that is peculiar to Mr. Ziegfeld. On the sensuous side, America excels the world in sumptuous productions of this type.

On the other hand, it must be said that, though the seeing eye is pleased and titillated by the "Follies," no entertainment whatsoever is offered to the thinking brain. The piece has no plot. It consists merely of a succession of unrelated "numbers," most of which are songs elaboratedly staged. There is no merit in these songs,—neither in the words nor in the music; and they are merely made endurable by the scenery, the costumes, and the lighting. There is no wit in the entire entertainment, except in the personal monologue of Will Rogers, who is endowed with an original and vivid personality. When a manager is willing to spend thousands and thousands of dollars to exhibit a "show" that shall be lavishly appealing to the eye, one wonders a little why it never should occur to him that witty words and charming music are no less to be desired in the theatre than magnificent scenery and costumes or the assembling of an artistically adequate cast.







# Vanity Fair
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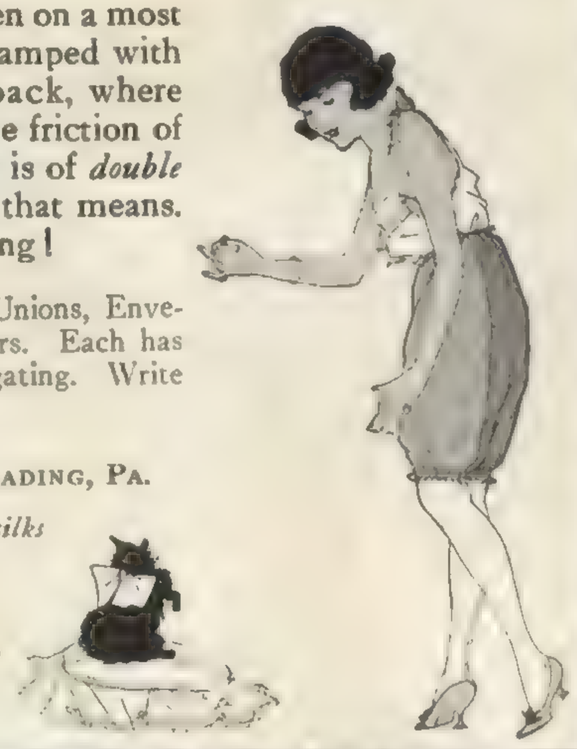
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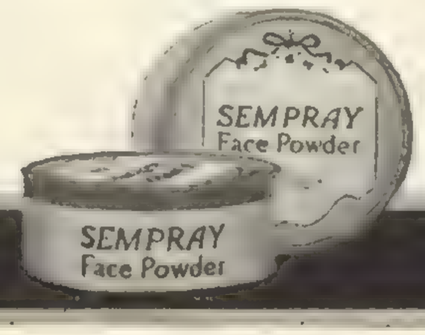
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# CONCERNING WOMEN

A SOMEWHAT bookish man once said of his far less bookish wife that to share her keen enjoyment as she read aloud a masterpiece with which he was already familiar, more than doubled his appreciation. Women of the finer sort, to borrow a figure of speech from the camera obscura, turn to the impressions of the world a far more sensitive plate than many men that far exceed them in knowledge and culture. It is this inheritance of the child's exquisite sensitiveness to outward impressions of joy, and, alas, also of grief, that makes women dread growing genuinely old.

Insufficiently observant cynics have said that every woman lies about her years when she reaches that "certain age" which Byron said was really the most uncertain of all. But it would be nearer the truth to say that no woman lies about her genuine age, because those women who have the misfortune to grow really old and to lose that fine sensitiveness to the crowding impressions of this rarely interesting world, resign themselves to the inevitable and make no attempt to conceal the literal truth as to their years, while all other women are as young as they feel and fully entitled to use what camouflage they please in keeping a secret, the avowal of which would be an essential untruth. Normal women are the instinctive givers and conservators of life, and as youth is, above all things else, the symbol of life, such women are of right entitled to claim youth so long as it is essentially theirs.

### WOMEN'S INTENSE FEELING ABOUT WAR

This quick sensitiveness of soul that makes woman so alive to what is new, strange, beautiful, and joyous, and to what is even terrible and shocking, accounts for the intensity with which the women of America have felt the significance of the world war. Better still, the instinct of normal women, as givers and conservators rather than as destroyers of life, accounts for the fashion in which millions of American women have set themselves to the task of caring for the wounded and providing, as best they may, the things that protect and conserve the health and lives of our fighting men. In the earlier stages of the war we heard much of women who wished to take a personal share in the fighting and especially in its more spectacular aspects. A distinguished professional man who has had much to do with the training of women in athletics, then somewhat rashly announced that women would make as good soldiers as men, but we have heard less and less of the modern Amazons. Even the much advertised regiment of Russian women seems to have melted, along with the masculine soldiery of Russia, into the mere unorganized populace, although it is pleasant to believe that it has not become part of the plunder-hungry military mob. Women are still driving ambulances "somewhere in France," but the newspapers no longer insult intelligent readers with pictures of beautiful young persons patriotically retired from the variety stage and shown in the act of firing a great gun, clad, and especially shod, in a fashion less suitable to the battlefield than to Fifth Avenue. As a spectacular incident of the war, the American woman has become less and less conspicuous, while as a serious and self-denying helper in all that concerns the needs of the soldier, whether in the hospitals, the trenches, or the training camps, she has been of daily increasing importance. Said Tardieu, French High Commissioner to the United States, on a recent public occasion in New York, "The American woman has completely won the heart of France by her charities, her aid, her many noble acts toward the French nation, given without counting the cost." The same speaker quoted General Pétain as saying to his soldiers that "victory and the future of the world lay to a great degree in the hands of American women." It is hardly safe any more to use the term "woman's sphere," but perhaps the phrase "woman's war zone" may not excite friction, and we see plainly enough to-day that the "zone" in question stretches rather far from the actual firing line. It is found in a million quiet American homes where women, quickly sensitive to every need of the soldier, stand ready to make whatever sacrifice is demanded of them in order that lives may be conserved rather than destroyed, though also in order that those who fight may be the better fitted for it.

### THE WOMEN OF TO-DAY

Thus American women of to-day have proved themselves the true descendants of those heroic women who stood guard in the North, during the Civil War, against the perils of a crude surgery and a system of sanitation that was no system; of those in the South who set themselves to the peaceful though painful tasks of the men who had left their homes for the battle front. The present war has demonstrated that many women have high executive qualities in the organization and administration of all things that go to the conservation of life and the protection of health, and that not a few have physical and nervous endurance of a marvellous sort. As to physical courage, those who have doubted this quality in women called upon to face a crisis demanding it, are as foolish as the fool "who hath said in his heart 'There is no God'." Race suicide would long ago have unpeopled the earth had merely masculine heroism been given to woman in her long, patient, and joyous waiting for that often hideously terrifying event of events in which she gladly risks her own existence as the giver of life, the perpetuator of the race.

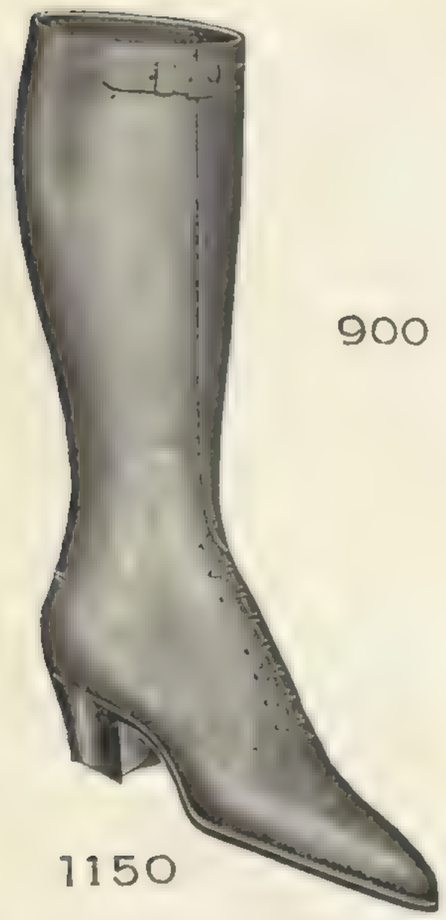


# The War Industries Board recommend the continued use of Oxford ties


3113


3135

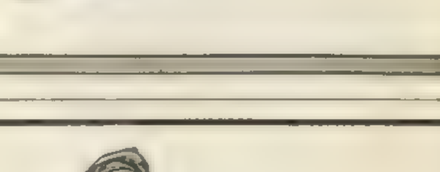

3001


1150

900

| | | |
|---|---|---|
| 3113 | Tan grain wing tip Oxford | $10.00 |
| 3135 | In tan grain | $14.00 |
| 3001 | Patent leather black russia & tan russia | $12.00 |
| 1150 | Russia boot laced 8" high | $14.00 |
| 3110 | Tan russia Oxford also in black | $ 8.50 |
| 900 | Leggings in black also tan | $10.00 |
| 911 | Over gaiters eight Buttons | $ 6.00 |


911


3110

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New York





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For the convenience of our patrons residing in San Francisco and nearby cities, we have arranged with
*I. Magnin & Co.,*
of San Francisco,
to carry a full line of the Lane Bryant "Stout" Apparel.



De Givenchy

*The Frenchman habitually knows his beach from the top of a camp-chair, but in time he may learn better from the Americans at his left*

# THE FIFTH WAR WINTER

(*Continued from page 39*)

Those who are familiar with the picturesque life of the provinces which our great Balzac has described so wonderfully, have gone to visit an aunt or a grandmother — at Poitiers, perhaps, or Toulon—and to enjoy the life which is so different from that of Paris. We envy them, because we know that every little town in France has its museum, its cathedral, or its hôtel de ville where we may still admire some tapestry or painting or staircase, if it has been fortunate enough to have escaped the devastation of the Huns.

IN THE VICINITY OF PARIS

Versailles and Saint-Germain have many visitors every Sunday and the women who live there keep open house for Sunday luncheon. Miss de Wolfe receives regularly at her fine house in the Boulevard Saint-Antoine; Madame Charles Max has musicales at the Reservoirs, in her apartment which overlooks the fountain of Neptune; Madame de Madrazo, the wife of the great Spanish painter, offers her exquisite hospitality to the innumerable friends who frequent her house.

Among the charming Parisiennes seen at a recent gathering was the Princesse Lucien Murat who looked very young and charming in a navy blue costume with bright blue revers. With this she wore a blouse of white filet lace. Her hat, which was all blue, was very flat and encircled by a bright blue feather.

I can not close this letter without quoting an opinion of Madame Marcelle Tinayre, our delightful novelist, when she saw your athletic American troops marching through Paris. She immediately wrote to one of our leading newspapers to ask the mothers of France not to bring their sons up in cotton wool — a reputation which, unfortunately, we seem to have in England and America, but which the war has done much to dispel.

J. R. F.

# VOGUE POINTS

ONE of the newest and smartest of autumn hats is shown in a toque shape with a thick rolled brim all in brown felt and untrimmed. These severe untrimmed hats in either felt or in beaver are considered smart and new this season. They do not need trimming, but many of them are shown with face veils in a fancy mesh. Because these hats are simple and without trimming does not mean that they are only suitable for the tailored costume and early morning wear, for simple shapes are shown with elaborate afternoon costumes. Of course, the veil adds greatly to the effect.

SOMBRE colours make one of the most important points in the forecast for autumn. However, one is not aware of the lack of bright colours, as the peculiar soft tones that are shown are so lovely and rich. One of the leading dressmakers of New York forecasts brighter colours for evening as the season grows older. It is his belief that a woman will carry out sombre colours in her daytime clothes, but in the evening she will blossom out, so to speak, in her favourite colours, whether dark or light.

IT is interesting, indeed, to notice how more and more the informal type of evening gown is holding first place in the fashion collections. Gowns of almost the tea-gown variety are shown, not only for home wear, but for the informal dinner and theatre party. These gowns are in velvet, satin, or chiffon. They may be as low as one wishes in front, but universally these gowns have a high straight back, are untrimmed, and are usually made on long straight lines.

AN interesting fact brought about by the war is a coat that is named an all-day coat, meaning that it may be worn equally well in the daytime or in the evening. It is shown in one of the rich materials such as velveteen or duvetyn,—velvet, by the way, is much cheaper than serge this year—and these coats are elaborately trimmed with embroidery or have no trimming at all. For instance, one is shown in all green duvetyn and is lined with peach coloured crêpe de Chine. These coats do not have fur collars and cuffs; they are wraps that may be worn in the early autumn, as well as in the early spring, and if one must have fur about the neck there are snaps to fasten in the made collar of fur, or else a separate fur stole or tippet may be added if desired, to give the garment a more luxurious and wintry effect.





Jack Tar Togs

Glorious Miss America--everybody loves her in *Jack Tar Togs*. Her sparkling youth laughs at you from the fresh, girlish *Jack Tar* styles and you just can't resist her. Dresses, middies, smocks and bloomers for Miss America all carefully tailored of sturdy fabrics.

Rub 'em, tub 'em, scrub 'em-they come up smiling

At good shops everywhere

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Belding Bros. & Co. New York




*The Song of the Shirt*

With fingers weary and worn,
With eyelids heavy and red,
A woman sat in unwomanly rags,
Plying her needle and thread—
Stitch! Stitch! Stitch!
In poverty, hunger, and dirt,
And still with a voice of dolorous pitch
She sang the "Song of the Shirt!"



# Your Boy's
## health is safeguarded

when he wears Kaynee garments, made where sunshine, pure air, and smiles prevail.

Write for "Contrast", picturing sanitary conditions at the Kaynee plant. It contains "The Song of the Shirt".

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**Woolen garments have increased, comparatively, far more than fine furs, and their wearable life is much less.**

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*Have Your Furs Repaired*
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# ANSWERS TO CORRESPONDENTS

VOGUE invites questions on dress, social conventions, etiquette, entertaining, household decorations, schools, and the shops. Any reader may have an answer on these and similar topics; Vogue stands ready to fill the rôle of an authoritative friendly adviser.

Because fashion is so variable and depends so much on who you are and where you are, it is always better to secure a reliable answer to each problem than to run the risk of making a mistake. Before asking Vogue, please read carefully the following rules:

(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer will be published in Vogue at its convenience, without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, $2.

(A) The right to decline to answer is in all cases reserved by Vogue.

(B) The writer's full name and address must accompany all questions asked.

(C) A self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

(D) Correspondents will please observe carefully the rule of writing on one side of their letter-paper only.

Miss B. L. C.—What original way would be correct in announcing the engagement of a friend?

Ans.—The conventional way of announcing an engagement is to write personal notes to the guests. It is usual for notes of announcement to be sent to the intimate friends of a family by the mother or by the girl herself. If one wished to try something novel, one might, when the guests are assembled, have the servant present a telegram to the oldest and most important guest, announcing the engagement. This causes much amusement and surprise. In regard to refreshments, a buffet supper is the simplest arrangement; one could have salads, ice cream, cakes, and black coffee. This menu may be made more elaborate if one desires. In war time we are encouraged to use perishable foods, and this fact should be kept in mind.

Miss E. D. M.—When the design makes it impossible to mark a tablecloth between the hostess's place and the centre of the table, where should the monogram be placed? Similarly, if the design interferes with marking the napkins in the centre of the folded square, could you suggest another position for the monogram? What sizes are used for the various pieces of table and bed linen?

Ans.—In marking linen, one must do so with consideration for the design. The rule in all the big linen houses is to mark the tablecloth eighteen inches from the centre, which brings the monogram just in front of the hostess's place. But if the design interferes, there is no reason why the marking should not be done on the side, that is, eighteen inches from the centre on the side, rather than opposite the host or the hostess. The same rule applies to the napkins, which may be marked at the corner if the design interferes with the usual placing of the monogram. The sizes on both bed and table linen vary with one's taste in the matter, but as a rule the larger they are on the large pieces, the more effective they will be.

Mrs. E. C. B.—Would you suggest that walls in a remodelled house should be covered with canvas and painted, or would imitation grass cloth do for the rooms and imitation tapestry for the large hallway?

Ans.—The canvas and paint method of treatment is much more attractive, in our judgment, and much more durable, as well. If one can go to the trouble and expense, it is very pleasant to have the wall broken up by moulding done in panel form. This must be very carefully thought out, of course.

Mrs. A. W. H.—How should a widow's cards be engraved?

Ans.—A widow always has her name on her cards, engraved invitations, or announcements in the same form that she used during the life of her husband, namely, "Mrs. William James Blake," and not, "Mrs. Mary Elizabeth Blake." The latter form has heretofore been used by divorced women, but to-day they have changed the form and now use the maiden surname and the married name, for instance, "Mrs. Smith Blake."

# FACTS ABOUT FABRICS

(*Continued from page 64*)

navy blue and soft green and having a Javanesque design scattered all over its surface. Where the design comes over the navy blue block, the colour becomes taupe, and where it covers the green block the colour becomes navy blue. Just below, at the right, is a printed indestructible voile in various colour combinations making a Batik plaid. At the extreme left of the sketch is a dark blue indestructible voile printed in the most exquisite shades of old-blue, taupe, biscuit colour, and rose. The ivory white voile at the bottom is printed in several shades of slate grey and is exquisitely delicate in character, as are all these printed voiles.

From the mills which make the indestructible voile and pussy-willow taffeta, comes a new crêpe on the order of a Georgette crêpe but printed with a delicate shadow stripe. It is called Peek-in-Barré. Drap d'Amour, from this house, is vaguely like a very close voile with a suggestion of a gabardine weave, and it drapes exquisitely. Satin Sonata resembles a light-weight charmeuse, but it has a rather regular vertical crêpe crinkle. This comes in lovely colours including an especially beautiful dark greenish grey. Satin duvetyn has a satin-like surface and what appears to be a wool back, although it is really all silk. This material promises to give excellent service without any great weight.

Among the most popular of the new blouse materials is Arlette Krepe, which is about the weight of a heavy Georgette crêpe, but has a peculiar twist in its construction which gives it somewhat the appearance of jersey cloth, without the undesirable elasticity of this material. It is likely to be popular for negligées and lingerie as it is soft and yet durable. Pierrette crêpe, a new crêpe very much on the order of Georgette, is being used for many of the smartest and loveliest blouses of the present season.



The Art of keeping well frequently rests upon very simple attention to food & drink. For instance if coffee disagrees one can find a delightfully pleasant beverage in

**POSTUM**

Banishment of ills and annoyances usually follows.



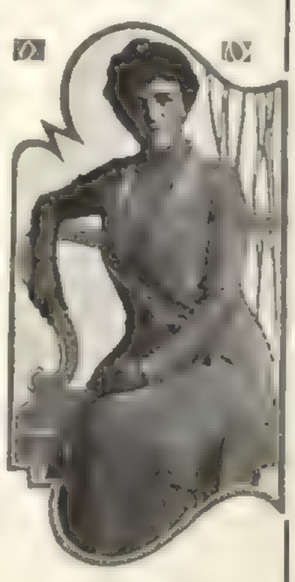
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For 16 years I have been helping refined women overcome such conditions. I have successfully treated over 85,000 pupils, residing in every section of the United States. Leading physicians have approved my methods—their wives and daughters are my pupils. The most critical magazines endorse me; you can refer to *any* of them.

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Under my treatment you use no drugs, medicines or mechanical apparatus. You utilize *natural* methods — diet, exercise, baths, breathing, recreation and relaxation — all under personal directions, and adapted to your individual needs. Shall I tell you more about it—how, by personal correspondence, I treat each pupil in the privacy of her home! Remember, I send this information without charge. If later you want my services, you'll find the cost most reasonable.



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# THE NEW DUTY

WAR changes everything; it involves a Titanic *bouleversement*, an almost unbelievable reshaping of life. It spares nothing; not even a woman's most cherished ideas of her duty. She has been taught to cleave, to follow, to sacrifice everything for those to whose comfort her presence may minister; and so, if she does not promptly adjust herself to the great remoulding, she follows her husband or son when he leaves home to go into service. Yet, in doing so, she becomes a mere bit of impedimenta, clogging and retarding the forces at work, instead of lending herself to their purpose. Her trunk helps congest the railway terminal, where military supplies wait to be forwarded; her letter, demanding accommodations for herself and luggage, adds to the burden of some over-worked official; and her presence in the military area, either here or in Europe, is almost sure to prove an embarrassment.

The woman thinks these matters are of little consequence to any one but herself—the one trunk, the short note, the poor accommodations for which she has exchanged her well-ordered home. But such letters and trunks and accommodations, piling up into the hundreds and thousands, complicate a situation already sufficiently difficult and add to the problems of those who are trying to get the great machine of military organization into running order.

It is, of course, only the woman who has failed to readjust her point of view who thus entangles herself in the machinery instead of becoming part of its motive force. When her help is most needed, she demands attention for herself and every instant she gets is taken away from the time available for providing for our fighting men and making ready to win the war.

And, cruel though it may seem to say it, these women who follow are more apt to complicate the situation for their own men in service than to make it happier. These wish to accept the devotion offered as gallantly as possible, to show their appreciation; yet each knows that the time allotted is all too short for the learning of his own particular branch of the grim art of warfare. And upon how well he learns it depends the measure of service he can render his country—yes, and upon his mastery of it may depend his own life, and even the lives of others. He needs every bit of capacity, every atom of concentration he can muster for his new duties; his mind should be undiverted by personal claims, unvexed by personal anxieties. Yet these are forced upon him by the presence of the woman he loves. He is tempted to serve two masters; and the master whose call he has obeyed has a terrible retribution laid up for those who divide their allegiance.

Take, for instance, the case of Lieutenant ——, whose wife, with her two little boys, followed him to his camp. After a long journey she arrived to find that he had been transferred to a distant town. On the way there she fell seriously ill; and when she was taken from the train, needing every care and comfort, the only room available was in a crowded lodging-house. Lieutenant —— will probably face no experience so harrowing, in all his service, as the one brought upon him by his wife's mistaken devotion.

And while they are thus complicating matters for the Government and for the men they follow, these women are missing such opportunities for usefulness as have never, in all the history of the world, been offered to women before. Wounded soldiers are dying for lack of surgical dressings, our own men need knitted garments; and these are but the most evident, the most universally appealing of the thousand and one demands of the hour.

These wives and mothers have leisure, or they could not follow their men; they have warm human feeling and capacity for sacrifice, or they would not care to do so. And this precious store of gifts is going to waste just when the demand for it is greatest. Perhaps the generally accepted idea of home has been too narrow; at all events, the time has come when it must be widened. It must now embrace the stranger within the gates—and the stranger without them, and over seas.

Where one opportunity for giving and serving has been taken from any woman, a hundred have been put in its place. Even as she hopes to have her own fighting man befriended, in case of need, by those upon whom he has no personal claim, so must she befriend those whose only claim is their need of her.

In this way, and in no other, can the wife or mother of a man in service fill her emptied life and find assuagement of loneliness and anxiety. And in this way, also, she can best serve the Great Cause—and the man she longs to follow, even to the ends of the earth . . . and beyond . . . if he must needs travel so far!

VIRGINIA YEAMAN.





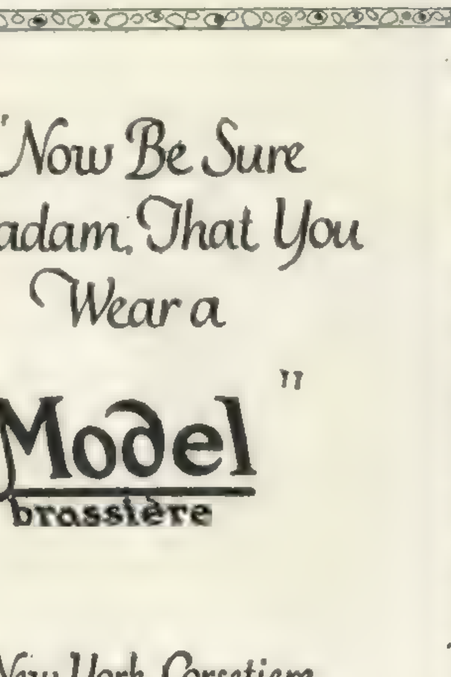




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## To the Woman Who Delights in Pretty Bedroom Furniture

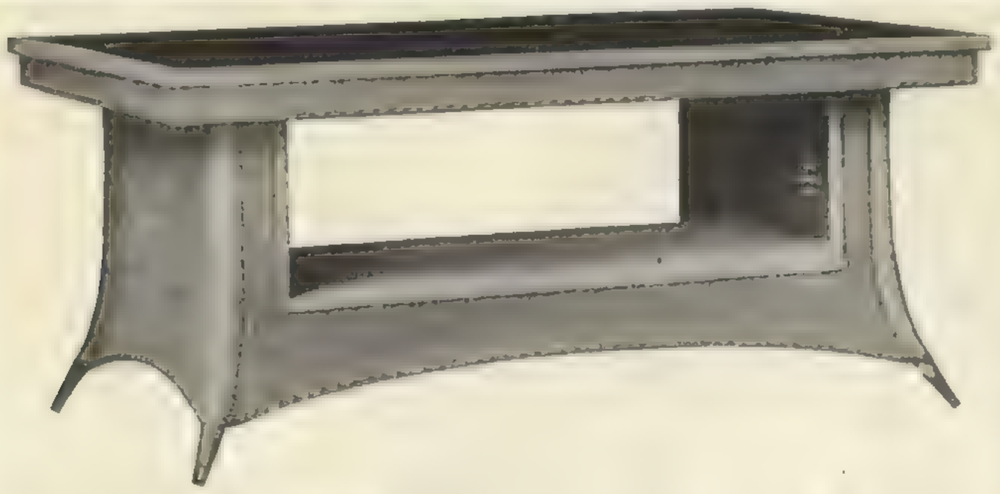
DOES an exquisite little rocker in mahogany appeal to you? Or in Walnut? Or in Ivory? One upholstered in attractive cretonne to match the color scheme of your bedroom? A rocker with graceful lines to look at, comfortable to sit in, strongly constructed and exactly the right size?

Then it is a Gunlocke rocker you have in mind for Gunlocke rockers fit this description. Chairs are made to match the rockers and make a dainty set. Larger size chairs and rockers for other rooms in the house are made of any desired wood with upholstery to meet your requirements.

The Gunlocke trade-mark shown on every piece of furniture is the guarantee of high quality. Ask your dealer to show you his line and write for our free booklet, "Chairs and Rockers in My Home."

GUNLOCKE CHAIR

**W. H. Gunlocke Chair Co., Wayland, New York**



# REEDCRAFT LIBRARY TABLE

NOTE the lines, the graceful curves and the original design of this charming REEDCRAFT table. A distinctive, attractive table for any home, however beautifully furnished. In many sizes—broad and roomy.

So strong is its appeal, that reed is sought for every room and every purpose in the modern home. Quality buyers have always selected REEDCRAFT as a matter of course. It is trade marked and guaranteed. Its superior material, design and construction readily distinguish it from the ordinary wicker furniture.

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*Front Lace and Back Lace*

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"LIVE MODEL" CORSETS AND BRASSIERES

Are indispensable to your youthful appearance and working comfort. The high quality and low prices are faithfully maintained.

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# Sportif

**A "BRAD" Sport Glove**

A heavy, long-wristed, removable, knit-wool lining, encased in the finest of soft, pliable, perfect-fitting leather.

Built for the strenuous weather and service of outdoor recreation, Sportif combines exclusiveness with the maximum of wear and comfort.

MEN'S in Tan, Black or Khaki
WOMEN'S in Tan

Brad Sport Gloves are "different" because made of only the choicest parts of the best leather, the finest of silk and linings in a shop where close supervision of workmanship rules.

At your dealer's or direct if you mention your dealer's name.

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Motorists certainly do favor KAPTAIN KID—the finest Cape glove anyone ever wore. Its generous soft cuffs fold to fit your pocket. THE PIRATE is just as well made and exclusive in appearance, and in addition has the handy wrist strap.




## The Trunk De Luxe

Beauty incomparable — strength enduring — and there you have it—the new Belber Wardrobe number eight sixty seven (shown above).

Verily it is a work of art—an interior equipped with every thought of travel comfort—an exterior beyond description—a harmony of exquisite, brown, moorish DuPont Fabrikoid. Craftsman Quality—superb workmanship—and exclusive Belber design. More than a trunk—a beautiful piece of travel furniture behind which stands the double guarantee. Price $100.00.

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## For Fall Street Wear

the woman who knows chooses one of the new GOLFLEX Tailored Dresses.

She knows that they are made with the same skill as her GOLFLEX suit, with the same charming simplicity of line combined with piquant trimming details, and with the same fastidious finish.

She knows she can find them in her favorite color and — usually — at her favorite store.

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GOLFLEX



# Those Amazing Prices

**Would be necessary to make those foods as cheap as Quaker Oats**

## *Saves $2 Per Package*

In Quaker Oats you get 1000 calories of food value for five cents.

The large package yields 6221 calories. That same food value in meats on the average, would cost at least $2 more.

The following indispensable foods, universally used, would need to sell at these prices to be as cheap as Quaker Oats:

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| **Round Steak, 4½c lb.** | **Lamb, - 4½c lb.** |
| **Chicken, - 2½c lb.** | **Eggs, - 3½c doz.** |

The average meat meal costs you 7 or 8 times what the same nutrition costs in Quaker Oats.

Remember that Oats form the greatest grain food in existence. Today they mean immense reduction in your cost of living.

Make Quaker Oats your basic food. Mix it in your flour foods. For the young and old it means ideal nutrition at a trifling cost.

# Quaker Oats

***The Extra-Grade Oat Flakes***

When you ask for Quaker Oats you get the utmost in oat food.

They are flaked from queen grains only — just the rich, plump oats. We get but ten pounds from a bushel.

Flavor means so much in oat food that you should get this brand. It costs no extra price.

***12 to 13c and 30 to 32c Per Package***

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**For Every Use—Dancing, Theatre Parties, In and Outdoor Social Affairs—Perspiration Will Not Remove It—Solves Your Face Powder Troubles For All Time.**

## YOU CAN PROVE IT.

**Let us prove to you, Free, that the new LA MEDA Cold Creamed Powder is an absolute necessity for your every day and evening toilet. Its results are almost unbelievable until you have tried it.**



***"I am glad to express to you my pleasure and satisfaction in the use of your delightful new preparation,'LA MEDA Cold Creamed Powder.' I find it indispensable for the stage and also everyday use. Indeed, I have never found any cream or powder that can compare in any way to answer the purpose of LA MEDA."***

*Very cordially yours,*

**MLLE. De VALMASEDA**

**Famous Premiere Danseuse, Formerly of Russian Imperial Grande Ballet and Chicago Grand Opera Co.**

**Here is an All-Year-Round Blessing for every woman who values her appearance:**

**La Meda Cold Creamed Powder—for the face, arms and neck—will keep you looking fresh no matter how warm you may become.**

**While the rest of your friends are finding it hard to keep themselves presentable, you can look as fresh and sweet as though you had just creamed and powdered your face, no matter how warm it may be in or outdoors, or whether dancing or active in some social event.**

**La Meda is a face powder that comes to you in the form of a cold cream (patent applied for). You apply it with your finger tips in the morning and it keeps you looking fresh all day.**

**LA MEDA is made by a special process and no powder that you have ever used, no matter where made or what the price, will give your face, neck and arms such a beautiful, soft, velvety powdered finish as will LA MEDA.**

**Prevents sunburn, windburn, chapping, tan and freckles. It is absolutely guaranteed not only to be perfectly harmless and not to promote a growth of hair, but also to be positively beneficial and antiseptic for the skin.**

**Any dealer can get LA MEDA Cold Creamed Powder for you or we will send it postpaid upon receipt of 50 cents a jar. Three Tints: White, Flesh and Brunette.**

*Trial Sample Mailed Free if You Mention Name of Your Druggist or Where You Buy Your Toilet Goods.*

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A recruit—and a most worthy one—to the many-medaled Salt's group. Furette is a Mohair Fur Fabric of notable excellences. In its creation all the beauties of the highest grade Baby Lamb fur have been retained; all the imperfections discarded.

No natural or imitation Baby Lamb is so durable—so superlatively capable of meeting the most rigorous exactions of fashion.

*Note the Salt's Label in the garment*

Salt's Textile Co., Inc.
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# *Let Your Old Fashioned Gowns Do Their Bit*

**There is more reason now than ever before for saving your old-fashioned gowns. Materials of the quality in these gowns are not made to-day at any price, so cling to them.**

***And remember, you are doing a patriotic thing by not adding a burden to the mills at present. The government needs all manufacturing facilities now.***




So send your supposedly hopeless gowns to MME. ROSE, at her expense. Her genius for reconstructing will develop new gowns of them—exceeding their originals in attractiveness to-day—at a very reasonable price.

If our price is not entirely satisfactory, gowns will be returned to you by express prepaid.

## MME. ROSE, *INC.*

*Gowns Reconstructed*
*AND MADE TO ORDER*

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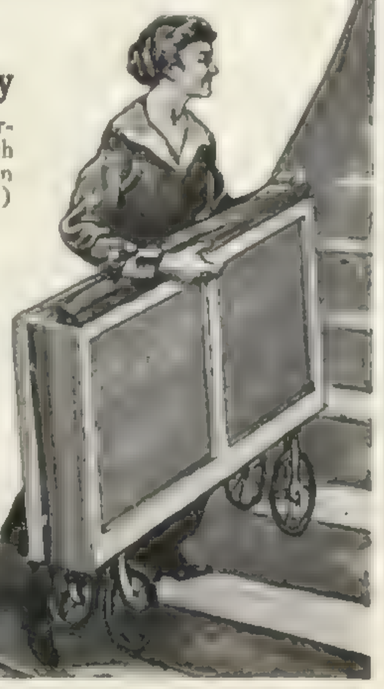
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**Crib, Bassinet, Play-Pen Combined**
**For the price of a good crib alone**

Baby sleeps in the KIDDIE-KOOP at night, plays in it in the daytime, learns to walk by grasping the sides, has a SAFE place to roll and tumble, indoors or out. Safe from animals, insects, dust, drafts, and harmful playthings. KIDDIE-KOOP relieves mother of all worry about baby's safety. (It's the UNRELAXING watchfulness that breaks down mother's nerves.) Baby uses KIDDIE-KOOP from birth until 3 or 4 years old.



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KIDDIE-KOOP is strong—white enameled wood with silver-screened sides; large swiveled rubber-tired wheels—rolls easily through doors; folds instantly to seven inches for carrying; has fine woven wire springs and mattress. (Drop side and canopy top if desired.)

***Doctors, Nurses and Good Housekeeping Endorse this Nursery Necessity***

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Most good department, furniture, and children's stores demonstrate the KIDDIE-KOOP. It has special features not found in substitutes. Write us today for pictures of KIDDIE-KOOP and booklet telling how it has helped more than 20,000 mothers bring up healthier and happier babies.

Dealer's name appreciated.

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To the woman approaching mature years, the bitterness of fading charm—to these women Madame Helena Rubinstein brings a message of hope, the aid of her wonderful science, reclaiming before too late the fresh youthful charm of complexion that is every woman's right.

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The most famous Beauties and the Aristocracy, as well as all leading stars of the Opera and Drama throughout the world, have endorsed with their appreciative patronage for over 25 years the wonderfully effective Valaze Beauty Treatments and preparations of Madame Rubinstein.

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**FOR RELAXED, BAGGY AND FLABBY SKIN**—When the muscles of face, chin and throat become flabby, and loose, the use of Valaze Roman Jelly will be found wonderful for remedying this defect. Price $1.50 and $3.00.

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Our styles are distinctive, pleasing,—yet Plymouth Furs may be had at decidedly moderate prices. Our location at the center of the great fur-bearing region makes this possible. Plymouth quality, Plymouth style, Plymouth satisfaction are appreciated by discriminating women everywhere.

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Let us know the kind of furs you wish to consider or the price you wish to pay and we will send you detailed information and the new Plymouth Handbook of Furs No. C. It contains all the new styles in coats, neckpieces and muffs. In addition there is a great mass of general information about furs.

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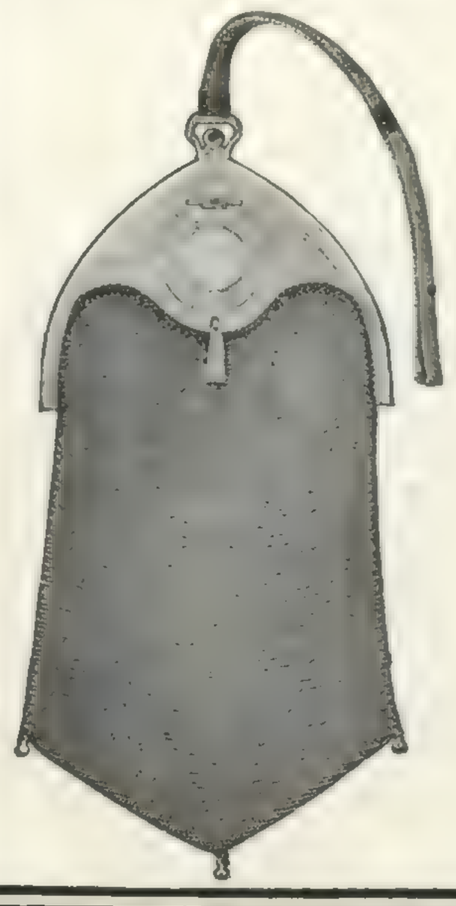


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A SMART modish mesh bag with a convenient vanity box containing a powder puff and mirror cleverly concealed in the frame.

For motor or shopping trips, for afternoon or evening functions the Piccadilly Mesh Bag is always in good form.

Piccadilly Mesh Bags are exclusive in design and are made of Baby mesh with latest patterns of very thin model frames. They are light and convenient and can be worn with any costume.



*Made in* SILVER PLATE, STERLING SILVER *and* 14-KARAT GOLD

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*Smart silk fringe and very fine pin tucks are the distinctive trimming on a flesh-colored or white georgette with becoming long lines.....* 15.00



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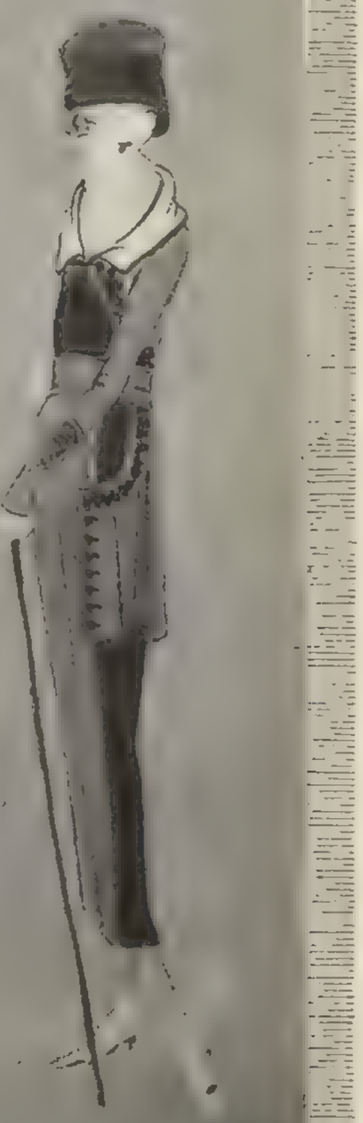
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The secret of a youthful face will be sent to all women who see their beauty vanishing or who have facial lines, wrinkles, or other disfigurements caused by age, illness or anything else.

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## Facial Exercises

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*Correct Apparel for Women & Misses*

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No. 599

## No. 599. A Co-Ed Dress

An exclusive new model with jaunty youthful lines, developed in men's wear serge, in navy or black; smartly tailored.

*Sizes* *14-16-18-20 Years*

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Exactly where desired by wearing

**Dr. Walter's** Famous Medicated **Reducing Rubber Garments**

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Cover the entire body or any part. Endorsed by leading physicians. Send for illustrated booklet.

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# Four Born Every Minute

Some that coo, some that yowl, some with silky hair, others bald—four babies are born every minute of every day in the United States. Which means that 308 infants are arriving to-day in the million families that read THE DELINEATOR.

Each one of these minute citizens immediately becomes a consumer; and of other articles than milk—talcum powder, crib, rattle, baby-carriage, clothing.

Three hundred and eight *new* consumers in DELINEATOR families to-day, to-morrow and every day of the year!

Every year 112,500 new mothers who rely on THE DELINEATOR for advice! Each issue of the magazine gives them detailed expert advice on the care and upbringing of children. In addition thousands of women (in 1917, 33,498) write to the editors for special help about their youngsters. Practical aids in the form of weight charts, feeding schedules, etc., prepared by THE DELINEATOR, are supplied without charge, and each letter receives a personal reply.

As the 308 babies arriving to-day grow older, their wants increase. For many years all these wants are supplied by their mothers, to whom THE DELINEATOR is "next friend."

If you make any article used by Young America, the place to make it known is THE DELINEATOR. And, remember, the women at the head of our million families are the "purchasing agents" for *all* household supplies. Are you giving them information about *your* product?

# The Delineator

***The* Magazine in a Million Homes**




Wind the threads deftly, little maidens of far Japan; fair ladies must have the silk-worm's coverlet of silver down, that their ankles may shimmer and gleam and lure men to say—"You just know she wears them!" Interesting Booklet sent free on request.

McCALLUM HOSIERY COMPANY
NORTHAMPTON, MASS.




# In this crowd 95 in 100 Have "Acid-Mouth"

In every city, village and town, 95 in 100 have "Acid-Mouth"—according to authorities. And authorities state that "Acid-Mouth" is the chief destroyer of teeth. This would mean that your chances of avoiding "Acid-Mouth"—and keeping your teeth for life—are about 1 in 20.

# PEBECO
# TOOTH PASTE

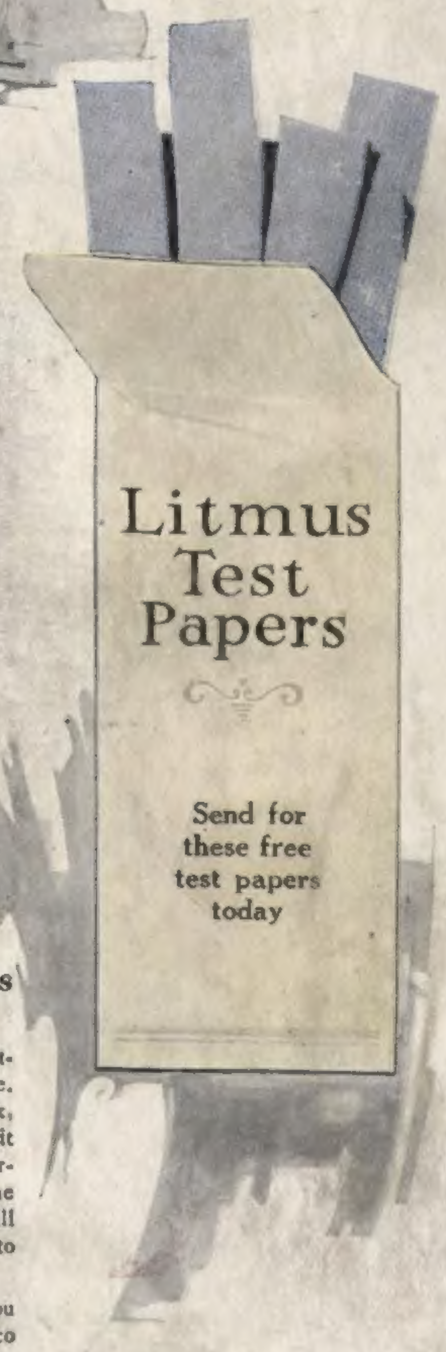
## *Counteracts "Acid-Mouth"*

Note what "Acid-Mouth" actually does to your teeth. It slowly and insidiously weakens the hard enamel. Cavities appear and grow. Germs enter and swiftly menace the soft interior pulp—the very life of a tooth.

Thus your teeth go—if "Acid-Mouth" is unchecked—with the result that you have few sound teeth at 45, and probably no teeth at 60. Will you continue to take the 20 to 1 chance, or will you start to prevent "Acid-Mouth" today?

Pebeco Tooth Paste is the dentifrice that tends to counteract "Acid-Mouth." It helps to check the dangerous condition, and it whitens and polishes the teeth, improves the breath, and furthers the health of the whole mouth.

Pebeco has been made in New York City since 1903. Every share of Lehn & Fink stock and every dollar's worth of bonds are owned by American citizens.




**Send for Free Litmus Test Papers**

Moisten one of the blue Litmus Test Papers on your tongue. Remove it and if it turns pink, you have "Acid-Mouth." If it remains blue, your mouth is normal. A second test with the papers after using Pebeco will show you how Pebeco tends to counteract the condition.

In order to make the test, you will need to buy a tube of Pebeco Tooth Paste at your regular drug store. But it is worth doing, because it is extremely important for you to know whether you have "Acid-Mouth."

*Pebeco is sold by druggists everywhere*

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OUR SIGN IS OUR BOND

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NEW YORK